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IBSEN IMITATIONS AND ADAPTATIONS AT THE COMÉDIE-FRANÇAISE

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THE position of the Comédie-Française in play production has in the past been comparable to that of the Louvre in the field of the plastic arts: just as the works of newcomers among painters and sculptors have had to undergo a period of probation at the Musée du Luxembourg before being transferred to the Louvre, so the works of modern playwrights have usually been "consecrated" at the Comédie-Française only after their author has established a reputation through productions at the Odéon (now the Comédie-Française, Salle Luxembourg) or in some non-subsventioned theater. This conservative policy has undoubtedly been somewhat modified since the first World War, and particularly with the appointment in 1936 of Copeau, Jouvet, Dullin, and Baty as co-directors of the first national theater. But even one of these bold innovators has this to say of the function of the Comédie-Française:

La Comédie-Française en est le temple (de l'art dramatique), suivant une expression consacrée, gardienne d'un esprit du théâtre et du théâtre français. Son rôle essentiel, dans ce métier où toutes les valeurs dramatiques sont continuellement remises en question, où une pièce doit s'accommoder au goût et à la mode d'une époque, est de conserver, dans cette adaptation obligée, au moins l'esprit du théâtre sinon l'esprit des créateurs. . . .¹

In refusing to recognize Ibsen when he was first introduced into France, the Comédie-Française was, then, merely staying within its traditional rôle; but in persisting in this refusal long after Ibsen's fame had become world-wide and after he had

¹ Louis Jouvet, *Prestiges et Perspectives du théâtre français* (Paris, 1945), p. 59.

successfully passed the Odéon test, thanks to André Antoine,² the official state theater was making a conspicuous departure from its usual practice, the reasons for which are not far to seek.

From the literary point of view, the conservatism of the Comédie-Française meant the championship of French Classicism and of such nineteenth-century dramatists as had attained the stature of "classics." And it was precisely at the time of the advent of Ibsen in France that the Naturalists, abhorred by all right-thinking people, were making a determined effort to transfer their activities from the novel to the theater. Ibsen had the misfortune to be introduced into France under the auspices of Zola and the Théâtre-Libre with a performance of his most Naturalistic play.³ As long as the battle was on, then, it was unthinkable that the guardian of French dramatic tradition should allow to pass within its sacred portals one who was generally regarded, however erroneously, as an ally of the enemy.

Another factor strongly influencing the administration of the Comédie-Française in its choice of plays was the special character of its clientele. This was decidedly on the "stuffed-shirt" side. It is significant that, of the contemporary dramatists, the most popular at the Comédie-Française from his first appearance there in 1895 until his death in 1915 was Paul Hervieu, who sought to renew French Classical tragedy, and whose plays are characterized by stilted language and aristocratic milieux. In his recent study of the contemporary French theater, Coindreau ironically refers to the Comédie-Française as "une scène réservée d'ordinaire au désespoir des rois et des gens du grand monde."⁴

There were, moreover, a number of general considerations affecting the official French attitude toward Ibsen in the last decade of the nineteenth century. At this time French patriotism, still smarting under the humiliating defeat of 1870, tended to run to chauvinism, and the hostility to things foreign was such that Brandes accused the French of trying to build a Chinese wall around their country. The popularity of Ibsen in Germany,

² See *Scandinavian Studies*, XIX (1946), pp. 70-78.

³ See *Scandinavian Studies*, XVI (1941), pp. 281-290.

⁴ M. E. Coindreau, *La Farce est jouée* (Paris, 1942), p. 175.

and the fact that his plays were read in German translation before they became available in French, won him no favor in France. A parallel and closely related manifestation was the return at this time of many outstanding men to the Church, often as a matter of policy rather than of persuasion. In these respects it was a "throne-and-altar" period comparable to that following the fall of Napoleon. It was also a period of great social unrest, and Ibsen, this time thanks largely to Lugné-Poe,⁵ early became identified in the popular mind with the advocates of social reform. The first performance of *An Enemy of the People* (November 10, 1893) was the occasion for a violent demonstration, and later on Zola was regarded as the incarnation of Dr. Stockmann.

Under the circumstances, it is not surprising that the Comédie-Française should have looked with little favor upon Ibsen, a Protestant and a radical, Germanic by birth and by literary heritage. On the other hand, no matter what sanitary precautions might be taken, the native purveyors of plays to the state theater could scarcely hope to escape the universal contagion. In so far as they dealt with their own times, they had of necessity to deal with the same social and psychological phenomena that had occupied Ibsen; and as craftsmen they could not fail to recognize the fact that the Norwegian dramatist had perfected a technique which, however different from the traditional French procedure, was amazingly effective. Their problem, then, was to determine to what extent they could make concessions to the prevailing trend toward Ibsen, and still remain acceptable to the Comédie-Française. Since space would suffice for little more than the mere enumeration of the many plays of Ibsenesque flavor performed at the Comédie-Française before Ibsen himself was honored with a performance of *An Enemy of the People* in 1921, we shall confine ourselves to a detailed discussion of three representative plays by outstanding authors, the choice of which is made the more significant by the fact that each of them marks its author's first appearance at the Comédie-Française, i.e., its author won admission to the Comédie-Française with the play in question.

⁵ See *Scandinavian Studies*, XVII (1942), pp. 133-139.

Of these plays, two were performed at the height of the Ibsen controversy, the third after 1921.

As has been said, the modern author whose plays were most frequently performed at the Comédie-Française in the period under discussion was Paul Hervieu. This prolific writer began as a novelist; and when he turned to the theater, it was with a trifling comedy, *Point de lendemain* (1890), in the manner of Meilhac and Halévy. His second play, *Les Paroles restent* (1892), performed at the Vaudeville, though it has a tragic ending, remains slight in substance and conventional in manner. But this manner is completely transformed in the third play, *Les Tenailles* (*The Pincers*), which appeared at the Comédie-Française after an interval of three years—precisely the three years in which French interest in Ibsen reached its climax. And in this play we find striking resemblances to Ibsen's *A Doll's House* and *The Lady from the Sea*, the first French performances of which took place one and two years earlier, respectively.

The point of departure in *Les Tenailles* is essentially the same as in *The Lady from the Sea*: Irene, like Ellida, has contracted a "mariage de convenance," when too young really to understand the nature of her engagements or to have much voice in the matter, and she is vaguely troubled by the recollection of an earlier love. When Michel Davernier returns from a long sojourn in the Orient, as Ibsen's "Stranger" returns from the sea, her bonds become unendurable to her, and, still, like Ellida, she begs her husband to release her and restore her complete freedom. But Fergan is less sympathetic than Wangel and bears less patiently his wife's refusal to be a wife more than in name. When he harshly rejects Irene's pleas, she secretly gives herself to her lover. The latter dies soon after of tuberculosis, and when a child is born, Fergan naturally supposes it to be his own, though he cannot understand why the child of healthy parents should be such a weakling. The element of heredity, so prominent in Ibsen's play, is thus brought in by Hervieu also. When the child is ten years old, the presumptive father is determined to send him away to school, but because of his fragile health, his mother will not consent to be separated from him. As a last desperate measure to prevent this, Irene reveals to Fergan that

the child is not his, but hers alone. Furious, he tells her that he will immediately seek a divorce. But now it is the wife's turn to refuse her consent, moved as she is by a consideration of her child's welfare and by a desire for revenge. The play thus becomes an impressive demonstration of what may happen if a woman is denied the privilege of acting "in freedom—and on her own responsibility," as Wangel, far wiser than Fergan, allows Ellida to do.

A study of Irene's speeches reveals how closely she is related not only to Ellida but also, and more particularly, to Nora of *A Doll's House*. She asserts her individualism quite as emphatically as Nora does: "It wasn't I who was married ten years ago; it was another, who wasn't much like me, and whom I have all but forgotten. But now I feel that I am somebody; I have become *I* . . ."⁶ To maintain this individuality is not only a woman's right, but her sacred duty against which no other obligations can prevail: "No, Pauline . . . you cannot advise me to sacrifice that strong feeling of being oneself that a woman experiences more than any other (sentiment). . . . —And yet it is your duty as a self-respecting wife.—No! No! I will never admit that there can be a respectable duty, under such constraint!" Similarly, to Nora's question, "What do you consider my holiest duties?" Helmer replies, "Your duties to your husband and children," and Nora retorts, "I have other duties equally sacred. . . . My duties toward myself."⁷ As a last resort, Irene's sister appeals to her religious sentiment but to no avail: "No, religion, full as it is of renunciation, cannot demand so humiliating an obedience of any of its creatures. . . ." The same appeal from Helmer to Nora brings forth a statement which is the very epitome of Ibsen's individualism: "Oh, Torvald, I don't really know what religion is. . . . When I get away from all this and stand alone, I shall look into that matter too. I will see whether what he (Pastor Hansen) taught me is right, or, at any rate, whether it is right for me."⁷ Again like Nora, Irene sums up her defiance of society and its laws in the exclamation:

⁶ Act II, sc. 3. Texts cited from Hervieu are in the edition of *Théâtre complet* (Paris, 1910-1914). All translations from French are my own.

⁷ Act III, Archer translation (New York, 1912).

"I will never admit that the law can make one being the property of another being for all time. . . ."⁸

The parallel between the two husbands is almost equally close. Fergan thus states the case for both himself and Helmer: "You ask that I, who represent the championship of right and respect for morals, yield to you, who represent revolt against society!"⁹ He has the same divine assurance as Helmer that he cannot possibly be mistaken: "Whoever isn't like other people is necessarily in the wrong. It isn't I, then, who should have to change."¹⁰ Both are proponents of social conventions and the letter of the law; but Fergan is infinitely less complex a character than is Helmer. The former is "tout d'une pièce" in his inflexible resistance; Helmer, on the other hand, less rigid, less consistent, and more human, flying from one extreme to the other, gives us an inkling of what so extraordinary a character as Hjalmar Ekdal of *The Wild Duck* is to be.

With the performance of *Les Tenailles*, Hervieu came to be generally regarded as the successor of Dumas *fils*, who had been the chief stock-in-trade of the Comédie-Française for the preceding fifteen years. He was thus assimilated to that theater's dramatic tradition; and the large dose of Ibsen that the play contained was made palatable to the theater's administration and clientele through the medium in which it was served. For Hervieu's plots, like those of Dumas *fils*, are geometrical in pattern and his characters unilateral; there is in them little of "the more delicate elaboration, the more energetic individualization of the characters and their methods of expression,"¹¹ that Ibsen so successfully sought. The shift of emphasis from principles to passion is characteristic of all the French adaptations of *A Doll's House*: here was a motive that Latins could understand, as they could not understand the Nordic lucidity and intransigence of Ibsen's heroine.

It is again *A Doll's House* that supplies the substance of Maurice Donnay's *Le Torrent*, with which he made his début at the Comédie-Française in 1899. Up to this time, Donnay,

⁸ Act II, sc. 9.

⁹ Act II, sc. 8.

¹⁰ Act I, sc. 2.

¹¹ Quoted by Archer in his introduction to *The Wild Duck*.

who had begun as an entertainer for the Bohemian artists' club called "The Black Cat" and as a contributor to *La Vie Parisienne*, was principally known as the author of *Amants* (1895), a light, fanciful, and altogether charming drama of love. He had, to be sure, dealt equally lightly with feminism in *L'Affranchie* (1898), presenting the conventional argument that women would lose all the prerogatives of their sex if they were to mix in public affairs. The tragic *Le Torrent*, then, was a new departure for Donnay, obviously written with a desire to be taken seriously for once—especially by the directors of the Comédie-Française.

Valentine Lambert is Donnay's version of the Ibsenesque *révoltée*. Under pressure from her parents and friends, and even from her confessor, Valentine has married a harsh and narrow-minded man who is utterly incapable of understanding her and makes no effort to win her affections. Having removed to the country, they become closely associated with their neighbor, Versannes, whose frivolous wife is as uncongenial to him as Lambert is to Valentine. The inevitable happens, and Valentine and Versannes are attracted to each other. When the action of the play begins, they have been lovers for two months, and Valentine, whose relations with her husband have been broken off for two years, finds to her dismay that her guilt can no longer be concealed. Her lover implores her to flee with him, and she reluctantly consents to this; but at the last moment she realizes that she does not have the courage to leave her two little children. In her despair, she determines to tell her husband everything and throw herself upon his mercy, in the hope that he will allow her to remain for the sake of the children. Lambert is pitiless, and orders his wife out of the house. After a heartrending farewell to her children, she leaves; but instead of going to join her lover, she drowns herself in the neighboring mill-stream.

It is in the last act of Donnay's play that husband and wife "have it out," just as Helmer and Nora do in the last scene of Ibsen's play. Nora's exordium (in the French translation by Prozor), "Voilà huit ans que nous sommes mariés," is echoed by Valentine's, "Voilà neuf ans que nous vivons ensemble"; and as Nora reproaches herself for having lived all these years with a stranger and having borne him three children, so Valentine,

who has two children, continues: "You don't know me . . . you have never tried to get acquainted with me: we are living side by side, under the same roof, like two strangers." As in *A Doll's House*, the rôle of the children is stressed in order to add to the tragedy of the situation; and in each case, after the terrible revelation, the husband refuses to allow the wife to have anything further to do with their upbringing: "The children cannot be left in your care," says Helmer. "I dare not trust them to you." So Lambert asserts, "You are unworthy, do you hear, unworthy to look after them." Nora revolts against man-made laws which condemn a generous act: "I hear, too, that the laws are different from what I thought; but I can't believe that they can be right." Likewise, to Lambert's statement that the law would grant him the custody of their children, Valentine responds: "I do not recognize any law in the world which gives one the right to take her children away from a mother." It is hardly necessary to point out further parallels of ideas and expressions in these two scenes between husband and wife in order to make it clear that the one is neither more nor less than a frank imitation of the other.

The mill-stream from which Donnay's play takes its name is merely alluded to by Nora when she entertains thoughts of suicide. The prominent rôle which Donnay assigns to it is modeled, rather, on that of the mill-stream in *Rosmersholm*. As in that play, everything seems to center around the torrent, and its function in bringing about the dénouement is carefully foreshadowed; moreover, it is plainly the desire to include this theatrical feature which determines the setting in mountainous and well-watered southern France: for the rest, it would be more natural to place such an adulterous intrigue in the city, where it could more easily be concealed, and where other means of committing suicide are not lacking. Donnay seems to have anticipated this criticism, and he takes pains to explain¹² how his sophisticated characters happen to live in the country.

Donnay's heroine is a typical French adaptation of Ibsen's Nora: like Nora, she begins by employing subterfuge and ends by

¹² Act I, sc. 3. Quotations from Donnay are from his *Théâtre* (Paris, 1922), Vol. III, my translation.

displaying "un besoin ardent de Vérité." But unlike Nora, she got into her dilemma through an illicit love affair; and it is because she can find no acceptable solution to this dilemma that she is driven to her desperate act. That Nora, whose troubles are apparently ended by Krogstad's change of heart, should leave her husband without being in love with another man, or should leave her children simply in order to attain full self-realization, was incredible to the French.

Apart from the modifications of the principal character, Donnay shows great cleverness in adapting this material to the requirements of the Comédie-Française. It is combined with the championship of unwed mothers, in the manner of Dumas *filis*; and further reminiscent of that author is the *raisonneur* who presents Donnay's arguments. There are sarcastic allusions to the Dreyfus case and the French Revolution, and the national problem of decreasing birth-rate comes in for solemn consideration. Lest this serious discussion become too heavy, it is relieved by witty and amusing chatter, especially on the part of a secondary character that was obviously created to exploit the talents of a "sociétaire" of the Comédie-Française, the famous Coquelin *cadet*. In all of these things the author is clearly playing to the tastes and prejudices of a Comédie-Française audience.

Jean Sarment, unlike Donnay, needed to show no startling reversal of form in order to come into the Ibsen camp: he was steeped in Ibsen from the beginning of his career as an actor in the company of Lugné-Poe at the Œuvre; and there are discreet suggestions of Ibsen's influence in his first two plays, *La Couronne de Carton* (1920) and *Le Pêcheur d'ombres* (1921), both performed with great success at the Théâtre de l'Œuvre. The favorable impression created by this excellent beginning won a performance at the Odéon for his third play, *Le Mariage d'Hamlet* (1922). Inevitably, he had an eye on the Comédie-Française in composing *Je suis trop grand pour moi* (literally, "I am too big for myself"); and as all things succeeded for this boy-wonder of French drama, his play was accepted by the national theater and performed there with moderate success in 1924.

The action of this play is double, and we shall leave aside that part which deals with Tiburce de Mortecroix, a character

straight out of Musset. Virgile Egrillard, who shares the lead with Tiburce, is equally clearly an amalgam of several Ibsen characters. For all his slovenly dress and big walking-stick, he is not a mere idler but a philosopher who, like Rosmer, is slowly maturing a great project for the reform of man, "not society . . . man, the soul of man."¹³ When his rich friend, Tiburce, invites him to come to live at the château of the Mortecroix while these ideas take shape, Virgile hesitates, fearing to compromise with the flesh and the devil, but he finally accepts. His fears are well founded, for once installed in comfort, he soon begins to lose his spirit of independence, symbolized by the big stick, which he now lays aside; he even indulges in an occasional extra meal at the inn on the invitation of its keeper, Virginie. In the end, made soft by his sojourn at the château, he succumbs to the wiles of Virginie and indefinitely postpones the accomplishment of his "mission."

Virgile Egrillard is descended, in the direct line, from Hialmar Ekdal. Each of them is constantly striking an attitude, and, while seeking to impose upon others, succeeds only in imposing upon himself; each has an incredible capacity for self-deception, and, in consequence, for self-admiration. Virgile cherishes a great idea, while Hialmar meditates upon an invention which is to elevate photography to the lofty plane of the fine arts. To be sure, one must not expect either of them to be too specific in their discussion of these matters: "Don't ask me for explanations at present," says Virgile, "I can see all that very clearly . . . very. . . . Only it is still a bit indefinite." Likewise, Hialmar protests: "Oh, my dear fellow, you mustn't ask for details yet. It takes time, you see." In order to think about his invention undisturbed, Hialmar shuts himself up in a quiet room and lies down on the couch; Virgile's method of work is indicated by such phrases as these: "I am working. I am concentrating my energy," and again, "I am settling down to my work. That is the hardest part." Each is fiercely insistent upon his independence; but after making sonorous speeches on the subject, each

¹³ Act I. Quotations from Sarment are from his *Je suis trop grand pour moi* (Paris, 1924), my translation.

accepts all favors with a clear conscience. Virgile's intransigent idealism, like that of Hialmar, is not proof against the weaknesses of the flesh in general, and of gluttony in particular: as Hialmar is unable to resist a dainty morsel, even in his most exalted moments, so Virgile firmly rejects an invitation to dinner, only to add: "Tell her I haven't time. . . . I don't think I'll have time. . . . What is this chicken fricassee of hers? It probably isn't bad. . . . Perhaps I'll come. Tell her that. . . ." Exactly the same procedure—refusal, hesitation, acceptance—is to be found in the second act of *The Wild Duck*, when Hedvig offers her father a bottle of beer.

In the last act, Tiburce assumes the rôle of Gregers Werle, and as the latter points out to Hialmar that his happiness is based on a lie, so Tiburce tries to show Virgile how hollow is his ideal: "I have become clear-sighted: I am determined to restore your sight." In this final interview between the two friends, there are so many echoes of various Ibsen plays that one hesitates to mention them, for fear of being accused of seeing Ibsen everywhere. And yet, are not the following remarks of Tiburce precisely in the tone employed, under similar circumstances, by Ulric Brendel in *Rosmersholm*: "I say, Virgile, when we met here—you remember?—didn't you have an ideal, you too? . . . What do you say to a double funeral . . . ? That's so, you perhaps aren't yet aware that (your ideal) is dead?" On the next page it is *The Master Builder* that is suggested: "When you have cleared away the rubbish, you still hope to build?—Yes.—A church?—Or something else.—A house? Perhaps a beautiful house." *Rosmersholm* again: "You see the Loire? The best thing we could do would be to jump over the parapet and let ourselves go into it. (Holding out his hand.) Are you coming? (Virgile takes his hand. They automatically take a step or two. . . .)" Is not this a brutal parody of the noble scene in which Rosmer and Rebecca, their dreams shattered, go calmly, hand in hand, to their death in the mill-stream?

Mention has not been made of another character in the play who derives in part from *The Wild Duck*. This is the father of Tiburce. The Duke of Mortecroix is simply old man Ekdal cleverly transposed to a higher social scale, more in keeping

with the traditions of the Comédie-Française. Like Hjalmar's father, he is a "maniac" who lives in the past and whiles away his time by hunting; added to this, he has the aristocratic diversion of writing his memoirs. When a sudden revelation destroys the conception of the past on which these memoirs are based, he, like Ekdal, immediately "finds his own cure" and takes up a new hobby. Incidentally, Ekdal's garret and wild duck are also brought into Sarment's play, with obviously symbolical intent, in the less exotic form of a chicken coop full of hens.

It is all but incredible that this sort of thing could have been perpetrated by a playwright who was at the time regarded as the outstanding representative of the younger generation in the French theater. Equally amazing is the fact that his brazen plagiarisms should have gone unnoticed, not only by the audience of the Comédie-Française, but even by the critics, who recognized his debt to Musset for the character of Tiburce, and insisted on the grandeur and originality of the rôle of Virgile!

Of other French dramatists, at once the severest critic and most flagrant imitator of Ibsen was Henry Bataille. His borrowings were for the most part confined to such theatrical episodes in Ibsen's plays as the death of Hedda (in *La Marche nuptiale*), the burning of the manuscript (in *Les Flambeaux*), the scaling of the steeple (in *L'Amazone*). Of these plays, the first was performed at the Comédie-Française one hundred and fifty-eight times in the decade preceding the performance of *An Enemy of the People*. For the rest, the list of Ibsen imitations and adaptations appearing at the Comédie-Française is too long and too miscellaneous to be enumerated here.

From the foregoing facts with regard to the French national theater's attitude toward Ibsen, coupled with the analysis of plays that were obviously "tailor-made" for performance at that theater, a general pattern emerges: the Comédie-Française and its patrons, while spurning Ibsen himself, readily accepted him at second hand and in combination with the classics and conventions of French drama. That this procedure often involved the sacrifice of artistic conscience and intellectual integrity on the part of both producers and playwrights is undeniable.

THREE OLD NORSE ETYMOLOGIES

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I. *þegar* 'Immediately.' The etymology of ON *þegar* is still unknown, and I am not aware that any serious attempts have yet been made to explain its origin. The etymology which I shall suggest is, of course, tentative and uncertain, for it is always hazardous to suggest etymologies, especially when other scholars have failed to do so.

The dissyllabic form of ON *þegar*, together with the fact that there apparently exists no corresponding word in the other Gmc dialects, points towards the conclusion that *þegar* represents a secondary ON formation. If this formation is not derived from an earlier compound, we may assume the root syllable to be *þeg-* and that the end syllable *-ar* may possibly represent the genitive singular ending of some obsolete substantive. This possibility has led Cleasby-Vigfússon (*Icelandic-English Dictionary*, p. 732^a, s.v.) to equate ON *þegar* with Goth. *þeihs* 'time.' Since the genitive case was often used in an adverbial function denoting time, this equation is not impossible from a semantic point of view, i.e., *þeg-ar* 'on time' > 'right away, immediately,' but from a phonetic point of view it is out of the question. Goth. *þeihs* is derived from an earlier **þinh-*, which (with the shift of **h > g* according to Verner's Law) gives us ON *þing*, originally denoting the *time* set for the legal assembly and then the institution itself. If ON *þeg-ar* is etymologically related to Goth. *þeihs*, the *n*-infix in the root **þi-n-h-* could never have been present in the ON form *þeg-ar*. But we do have a PG root **þeg-*, which with *n*-infix (**þeng-*) may be postulated for ON *þing*, which originally signified 'time.' The root **þeg-* means 'to stretch forth (the hand),'¹ and is preserved in ON *þiggja* (<**þeg-jan*) 'to accept, receive,' a secondary sense derived from the basic notion of 'holding out (the hand)' and then 'receiving something.'

¹ Cf. Falk-Torp, *Norw.-Dän. Etym. Wörterbuch*, Vol. II, p. 1258 (under *Tigge*).

If this root **peg-* represents the stem syllable of a substantive *peg-ar* (with the genitive singular ending *-ar*), then the basic sense of this substantive could have been 'something stretched out' > 'time stretched out' = 'a lapse of time.' From this basic sense of 'time stretched out, extended' there could have developed a secondary sense of 'uninterrupted, continuous time.' The adverbial substantive *peg-ar* could then have acquired the sense of 'continuously, without interruption,' hence 'immediately.'

For this semantic development from 'continuously' to 'immediately' we have two convincing parallels, viz. (1) Mod. Norw.-Dan. *straks* = Mod. Swed. *strax*, Mod. Germ. *stracks* 'immediately,' and (2) Lat. *continuō* 'immediately.'

1) The word *strak-s*, with the adverbial genitive ending *-s* (cf. *flug-s*, *lang-s*, etc.), was probably borrowed from the MLG adjective *strak* 'stretched out, straightened.'² The adverbial genitive form *straks* could then have signified '(time) stretched out' > '(time) without interruption, without delay' > 'immediately' (cf. Eng. *straightway*).

2) The Lat. adverbial form *continuō* is used in the Vulgate to translate Grk. εὐθὺς 'immediately'; cf. Matt. xxvi, 74: καὶ εὐθὺς ἀλέκτωρ ἐφώνησεν, et *continuō gallus cantāvit*, "and immediately (straightway) the cock crew." The Lat. adjective *continuus* (from the verb *contineō*) means 'holding together, joined together without intervals, successive.' The corresponding adverb *continuō* could therefore have developed the sense of 'immediately' from the basic sense of the adjective when applied to time, i.e., '(time) continuously extended, successive (time) without interruption or delay' > 'straightway, immediately.'

But the question still remains as to why the assumed substantive from which ON *pegar* is derived should have been lost. Perhaps this circumstance was due to the fact that the other words for 'time,' such as *mál*, *ttð*, *ttmi*, supplanted the substantive which *pegar* represents, except in this restricted adverbial usage.

II. *Drós* 'Woman.' This is one of the many poetic words for 'woman' the derivations of which are either unknown or uncertain. Probably the original meaning of the word had reference

² Cf. Falk-Torp, *op. cit.*, Vol. II, p. 1176 (under *Strak*).

to some particular characteristic of woman. Snorri (*Snorra Edda*, ed. Arnm., Vol. I, p. 536) defines *drósr* as "women who have a quiet (or calm) disposition" ("Drósr heita þær er kyrrlátar eru"). This may have been the original meaning of the word, although later it was used in a generalized sense for any type of prominent woman, even for the valkyries (cf. *Vk.* 1, 4), who were anything but peaceful or quiet.

We know that qualities characteristic of inanimate objects are often transferred to human beings. For instance, in English, we may refer to a person as 'a stick,' implying 'a stiff, slow, uninteresting individual.' Similarly, ON *drós* may have originally denoted some inanimate object which possessed a quality characteristic of human beings. The etymology of the word must, however, be approached from both (1) a formal, and (2) a semantic point of view; and both these viewpoints must harmonize, although the semantic development, on account of its necessarily speculative nature, must remain more or less uncertain.

1) *The Formal Point of View.* A PG root **drōhs-*: **drōhs-nō-* (with *n*-extension) is preserved in WGmc in the word for 'dregs, sediment': **drōhs->OE-MLG drōs*; **drōhs-nō>OE drōs-ne*, OHG *truos-ana*. The **h* in both **drōhs-* and **drōhs-nō-* disappeared in WGmc. The loss of the spirant **h* in **drōhs->OE-MLG drōs*, where we should expect it to have been preserved before the single spirant *-s*, was no doubt due to conformity with the phonetically correct loss of **h* before the consonant combination **-sn-* in **drōhs-nō-* (cf. OE *drōs-ne*, from which the simplex form *drōs* was abstracted).

If we assume ON *drós* to represent the same word as WGmc *drōs* < **drōhs-*, the loss of the **h* in ON can easily be explained before *s* and after the long vowel *ō* (cf. *ljós* < **ljōhs*: Goth. *liuh-aþ*). There was no form with *n*-extension in ON.

A PG base **drōh-* is no doubt related to the root **drag-*,³ as in ON *drag-a*, *dró* 'to drag' (with shift of **h>g* according to Verner's Law). The vowel *ō* in **drōh-*, therefore, represents the "hochstufe" of the sixth ablaut series, as this occurs in the pret-

³ Cf. August Fick, *Vgl. Wörterbuch der indo-germanischen Sprachen*, p. 211 (under *drōhsa*); Walde-Pokorny, Vol. I, pp. 754 and 855.

erite forms *drō:drōg-um*. With *s*-extension the root **drōh-s* could have acquired the sense of 'something which has been dragged down' > 'dregs, sediment' (cf. PG **drag-jō* > ON *dregg*, from which we have our English word *dreg-s*). From a formal point of view, therefore, ON *drōs* may be safely equated with WGmc *drōs* meaning 'dregs, sediment.'

2) *The Semantic Point of View*. Dregs constitute that element in water which sinks and remains *settled* at the bottom as sediment. From this basic sense of ON *drōs*, as originally referring to an inanimate object denoting 'something which remains settled,' it seems an easy step to the derived notion of 'a person who remains settled (in mind or disposition),' i.e., 'one who remains undisturbed, calm, or well-mannered,' which is exactly in accord with Snorri's definition of *drōsir* as "kyrrlátar" (lit. "of a quiet, calm nature").

Our English word *steady*, which originally meant 'standing (firm),' is applied to persons in the sense of 'unmoved, undisturbed' (cf. OE *stæððig* 'steady, serious'). German *solid* 'solid' is likewise applied to persons of a dependable character. The semantic development of ON *drōs* from 'something settled' to 'a woman who has a settled or calm disposition' offers therefore no obstacle in the way of equating the word with WGmc *drōs*, which, as we have seen, *formally* agrees with ON *drōs*.

III. *Snōt* 'Woman.' *Snōt* is another poetic designation for 'woman,' the etymology of which is very uncertain. Fick tentatively equates ON *snōt* with OE *snōd* 'Kopfbinde' < PG **snōdō* 'Binde, Schnur' from the base **snō-* 'flechten' (cf. ON *snúa* 'turn, twist') with *d*-extension: "Hierzu vielleicht an. *snōt* f. Weib, in welchem Falle die Sippe zur Wz. *Snad* gehören würde, *snót* < **snodnf*?"⁴ Regarding the root **snad* 3. 'binden' he says (*ibid.*, p. 520): "In nhd. hess. *Schnatz* (= germ. *snatta*, -tt- aus *dn*⁴) das geflochtene und um die Haarnadel gewickelte Haar der Frauenspersonen, auch der Kopfputz der Bräute u. s. w. Hierzu vielleicht ablautend ags. *snōd* f. Kopfband."

⁴ Cf. August Fick, *op. cit.*, p. 523 (under *snōdō*); also Walde-Pokorny, Vol. II, pp. 694-695 (under *snē*).

If Fick's surmised that ON *snót* came to mean 'woman' because of the particular way in which she wore her hair is correct, we can point out a semantic parallel in the ON word *vqrð*, likewise a poetic designation for 'woman.' As I have elsewhere⁶ shown, the word *vqrð* may represent a substantivized form of the past part. stem *var-ð* from the verb *ver-ja* (= Goth. *was-ja*) 'to clothe' and therefore could have had the basic sense of 'a woman clothed (or adorned) for the bridal ceremony' > 'a bride' > 'a young woman' > 'woman.' It seems therefore perfectly natural to assume that *snót* could likewise designate 'a woman' because of the peculiar way in which she wore her hair as distinguishing her from the male sex. But there are two facts which speak against Fick's derivation. In the first place, the ON woman did not "twist her hair about a needle" (as is implied in OE *snōd*) but folded it over her head (*of hofuð typpa*), hence this female fashion for wearing the hair was called a "faldr" from the verb *falda* 'to fold.' In the second place, we must not overlook the formal identity between ON *snót* and the dialectic Mod. Norw. word *snōt* listed by Ross (p. 729^a) as a masc. noun with the abstract sense of "raskhed, livlighed, dygtighed," for it is possible that ON *snót* and Mod. Norw. *snōt* represent the same word with divergent meanings and gender. The semantic divergence between these two words may be explained if we may assume that the original sense of 'twist, turn,' present in the base **snō-*, had already passed over into a secondary sense of 'to move quickly, hurriedly, energetically' (cf. the root **sne-*, an ablaut variation of **snō-*, in Goth. *sniw-an*:OE *snēow-an* 'to hurry'; Goth. *sniu-mund-ō* 'hurriedly':OHG *sniu-mi* 'hurried, quick,' etc.). ON *snót* could, then, have had the basic sense of 'a woman who moves quickly, nimbly, energetically,' which is in accord with the sense of the abstract Mod. Norw. *snōt* "raskhed, livlighed, dygtighed," quoted by Ross. For a parallel semantic development from a basic sense of 'to move quickly' to 'a woman who moves quickly' > 'woman,' compare the ON poetic word *fljóð* 'woman,' which may be derived from a base **fleu-* 'to move

⁶ In *Scandinavian Studies and Notes*, Vol. 15 (1939), pp. 158-159.

quickly' (cf. the adj. *fljó-tr* = Eng. 'fleet') plus a *ð*-extension denoting a person.⁶ The *-t* in *snót-t* may represent this *ð*-extension in a combination **tt* (<**dd*> **ðn*) simplified to single *-t* after the long vowel *ó*.⁷ Furthermore, if *snót* originally denoted 'a quick, clever, nimble woman' (as did *fljóð*), this sense is not very far removed from that which Snorri gives for the word (*Skáldsk.*, chap. 38, *Sn. E.*, I., p. 536): "Snótir heita þær er orðnæfrar eru" ("Snótir are called those women who are clever [skilful] of speech"), although Snorri undoubtedly based his definition upon a folk-etymological association with the adjective *snotr* 'clever, wise.'

⁶ Cf. *Scandinavian Studies and Notes*, Vol. 15 (1938), pp. 26-28.

⁷ For the development of PG **ðn* > **dd* > **tt* compare Hirt, *Handbuch des Urgerm.*, Vol. I, §60; Streitberg, *Urgerm. Grammatik*, §127, 1 b. For a parallel to **snōðn-i* > *snōdd-i* > *snōtt-i* > ON *snót*, f. *i*-stem, compare **hwiðn* > **hwiðd* > **hwiitt* > **hwiit* = ON *hviit-r*: OS *hwiit* (Sansk. *śvitnas*) alongside OS *hwitt* (with retention of the original *-tt* after the short vowel *i*).

AMERICAN SCANDINAVIAN BIBLIOGRAPHY FOR 1949

BIBLIOGRAPHY Committee: Sverre Arestad, University of Washington; Richard Beck, University of North Dakota; Jens Nyholm, Northwestern University; and Walter Johnson (Chairman and editor), University of Washington.

In assembling this bibliography, the committee has proposed to present an annotated list of the noteworthy books, articles, and reviews dealing with the Scandinavian languages and literatures which appeared in the United States during 1949. The bibliography includes primarily items of concern to those who are directly engaged in Scandinavian studies.

The year is listed only when the item is a review of a book published before 1949 or when the item is one missed in assembling the bibliography for the previous year.

Abbreviations

<i>AIB</i>	<i>Augustana Institute Bulletin</i>
<i>AL</i>	<i>American Literature</i>
<i>ASR</i>	<i>American Scandinavian Review</i>
<i>BAI</i>	<i>Bulletin of the American Institute of Swedish Arts, Literature and Science</i>
<i>GR</i>	<i>Germanic Review</i>
<i>JEGP</i>	<i>Journal of English and Germanic Philology</i>
<i>MLN</i>	<i>Modern Language Notes</i>
<i>MLQ</i>	<i>Modern Language Quarterly</i>
<i>NASR</i>	<i>Norwegian American Studies and Records</i>
<i>NYHTB</i>	<i>New York Herald Tribune Books</i>
<i>NYTB</i>	<i>New York Times Books</i>
<i>PMLA</i>	<i>Publications of the Modern Language Association of America</i>
<i>SAQ</i>	<i>South Atlantic Quarterly</i>
<i>SP</i>	<i>Studies in Philology</i>
<i>SRL</i>	<i>Saturday Review of Literature</i>
<i>SS</i>	<i>Scandinavian Studies</i>

A number within parentheses before an item refers to an entry for the same item in a previous bibliography.

GENERAL

I. Bibliographies

187. Johnson, Walter; Sverre Arestad; and Jens Nyholm.

"American Scandinavian Bibliography for 1948," *SS*, Vol. 21, No. 2, pp. 101-119.

The second of a series.

188. Hodnefield, Jacob. "Some Recent Publications Relating to Norwegian-American History," *NASR*, Vol. XV (1949), pp. 210-218.

The eleventh of a series of bibliographies on Norwegian-Americana that Mr. Hodnefield has been compiling for *Studies and Records*.

189. Nordmeyer, Henry W. "Germanic Languages and Literatures," *PMLA*, Vol. LXIV, Part B, No. 2, pp. 66-75.

Germanic section of the "American Bibliography for 1948." Lists some Scandinavian items (pp. 67-68; 74-75).

190. Rouse, H. Blair and others. "A Selective and Critical Bibliography of Studies in Prose Fiction for the Year 1948," *JEGP*, Vol. XLVIII, No. 2, pp. 259-284.

Contains a few Scandinavian items.

II. General

191. *American Swedish Historical Foundation Yearbook-1949*. Philadelphia. Pp. 111.

Contains a memorial note on Ormond Rambo, Jr., Courtland B. and Ruth L. Springer's "Charles Springer of Christina," Raymond E. Lindgren's "The Swedes Come to Utah," Harry Ransom's "Svante Palm and His Books," Elmer Carlson's "The Earlier Swedes in Colorado," and Leland H. Carlson's "Judge George E. Q. Johnson," as well as illustrations and reports.

192. Benson, Adolph B. "Swedes and Swedish Settlements in American Fiction," *BAI*, Vol. 4, No. 3, pp. 9-12.

An examination of a number of American novels.

193. Collinder, Björn. *The Lapps*. Princeton University Press for the American Scandinavian Foundation, New York. Pp. ix+252. \$3.75.

An introduction to every phase of Lapp culture and a consideration of its relationship to Scandinavian civilization.

194. Heitmann, John. "Julius B. Baumann: A Biographical Sketch," *NASR*, Vol. XV, pp. 140-175.

An interesting account of an immigrant, whose avocation was writing critical articles and poems which were widely circulated through the medium of the midwest Norwegian-American press. Mr. Heitmann, intimate of Ager and Rølvaag, discusses Baumann's contribution to the cultural life of his people and his relationship with Ager and Rølvaag.

195. Koht, Halvdan. *The American Spirit in Europe; A Survey of Transatlantic Influences*. University of Pennsylvania Press, Philadelphia. Pp. 298. \$3.75.

The influence of American civilization on European culture from colonial days to the present.

Rev. by Ernest Bernbaum in *SS*, Vol. 21, No. 4, pp. 201-205; Henry Steele Commager in *NYTB*, Vol. LIV, No. 25, p. 9; G. Louis Joughin in *NYHTB*, Vol. 25, No. 43, p. 15; Bernard Gronert in *Wisconsin Magazine of History*, Vol. 33, No. 2, pp. 232-233; and Robert Pick in *SRL*, Vol. XXXII, No. 20, p. 32.

196 (79). Larsen, Karen. *A History of Norway*. Princeton University Press for the American Scandinavian Foundation, New York, 1948. Pp. 591. \$6.00.

Rev. by Erik Sjögren in *SRL*, Vol. XXXII, No. 2, p. 12; Harold T. Parker in *SAQ*, Vol. 48, No. 3, pp. 499-500.

197. Lynam, Edward. *The Carta Magna of Olaus Magnus*, Tall Tree Library, Jenkintown, Penn., 1949. Pp. vi+40. 10 plates. \$7.50.

"Aside from the illustrations . . . there are six chapters of running commentary about the first great historian of Scandinavia, the sources of his map, detailed studies of its iconography, its later history and influence."—Marshall W. S. Swan.

Rev. by Marshall W. S. Swan in *SS*, Vol. 21, No. 4, pp. 193-194.

198. Olsson, Nils William. "Midwestern Discoveries in Swedish Archives," *BAI*, Vol. 4, No. 4, pp. 8-11.

Among other things, an account of the forthcoming publication (by the Swedish Pioneer Centennial Association) of the translation of Unonius' *Minnen från en sjuttondrig vistelse i nordvestra Amerika*.

199. Skard, Sigmund. *The Study of American Literature*. University of Pennsylvania Press, Philadelphia, Pp. 31.

Considers, among other things, the influence of American literature on Norwegian thought.

200. *Sweden in Music*. Distributed by the American Scandinavian Foundation, New York. Pp. 72. \$1.50.

Contains articles on Sweden's folk music, Swedish composers, the royal opera, etc.

201. *Thesaurus of Book Digests*. Compiled under the editorial supervision of Hiram Haydn and Edmund Fuller. Crown Publishers, New York. Pp. 831. \$5.00.

The digests of the selected Scandinavian works have been prepared by Professor Adolph B. Benson.

202. *Vem skrev vad?* Förlags AB Svenska Samlingsverk, Stockholm, 1948. Pp. 573. Price, 10 crowns.

Rev. by Erik Wahlgren in *SS*, Vol. 21, No. 1, pp. 51-53.

203. *The Will to Succeed: Stories of Swedish Pioneers*. With an Introduction by Adolph B. Benson. Albert Bonnier Publishing House, New York, 1948. Pp. 347. \$2.75.

Rev. by Walter Johnson in *SS*, Vol. 21, No. 1, pp. 56-58; and by Roy Swanson in *Minnesota History*, Vol. 30, No. 2, p. 148.

204. *The World Through Literature*. Edited by Luella B. Cook; Walter Loban; Oscar J. Campbell; and by Ruth M. Stauffer. Harcourt, Brace & Co., New York. Pp. 754. \$3.25.

Fourteen selections in the Scandinavian section.

LANGUAGE

I. General

205. Lee, Donald Woodward. *Functional Change in Early English*. George Banta Publishing Co., Menasha, Wis., 1948. Pp. ix+129.

Between 1200 and 1600, "the process and the patterns established in O.E. were continued, and . . . were reinforced by word-borrowing especially from Scandinavian, French, and Latin."

Rev. by Norman E. Eliason in *Language*, Vol. 25, No. 1, pp. 68-69.

206. Malone, Kemp. "Some Linguistic Studies of 1945-1948," *MLN*, Vol. LXIV, No. 8, pp. 532-573.

Contains several references to Scandinavian, including a lengthy comment on Aasta Stene's *English Loan-words in Modern Norwegian*.

207. *Nordisk kultur VII: Personnamn*. Utgiven av Assar Janzén. Bonniers, Stockholm, 1947. Pp. 345. Price, 22 crowns (paper bound).

Rev. by Gösta Franzen in *SS*, Vol. 21, No. 4, pp. 191-193.

208. *Studier i modern språkvetenskap*. Vol. XV: Uppsala, 1943. Pp. 224. Price, 7 Swedish crowns. Vol. XVI: Uppsala, 1946. Pp. 176. Price, 7 Swedish crowns.

Rev. by Assar Janzén in *MLQ*, Vol. 10, No. 2, pp. 246-247.

209. Wessén, Elias. *De nordiska språken*, Filologiska Föreningen vid Stockholms Högskola, Stockholm, 1944. Pp. 92.

Rev. by Einar Haugen in *Language*, Vol. 25, No. 1, pp. 62-63.

II. Old Norse

See also Items 205, 209, and 224.

210. Sturtevant, Albert Morey. "Certain Problems in Old Norse Phonology," *SS*, Vol. 21, No. 1, pp. 36-45.

The pleonastic use of the pronoun *ek* plus the verbal form with enclitic *eki*; **ai* > *ä* > *d* in unaccented syllables; **aiw* > *æ(v)* in accented syllables; the gemination of *-r* > *-rr* in the adverbial comparative suffix *-ar*; *st* > *fst*; the shift of *np* > **nn* in the proper names *Arn-þórr* and *Stein-þórr*; *ars*: *rass*.

211. Sturtevant, Albert Morey. "Etymologies of Old Norse Proper Names Used as Poetic Designations," *MLN*, Vol. LXIV, No. 7, pp. 486-490.

Treats the etymologies of *Þuðr* and *Uðr*, two of Odin's names; *Við-öfnir*, name of a cock; *Lodd-fáfnir*, name of a mythical character; and *Drötlr*, name of one of the sons of *Þráll*.

212. Sturtevant, Albert Morey. "Some Old Norse Phonological Problems," *SS*, Vol. 21, No. 2, pp. 92-100.

The gemination of *-t* in *brott*: *brutt*; the genitive and dative forms *hennar*: *henne* of the pronoun *hón*; *stíga*, *sté* < **staih* < **staig*; the loss of **g* before *n* in ON *leyna*; *bæði*; *drukkin*; the loss of **w* before *j* in accented syllables; *knísa* and *sísa*; *sja* 'this.'

III. Norwegian

See also Items 206 and 209.

213. Arvesen, Ole Peder. *Tre språk i Norge?* H. Aschehoug & Co. (W. Nygaard), Oslo, 1948. Pp. 48.

Rev. by Sverre Arestad in *SS*, Vol. 21, No. 3, pp. 166-167.

214. Øverland, Arnulf. *Hvor ofte skal vi skifte språk?* H. Aschehoug & Co. (W. Nygaard), Oslo, 1948. Pp. 45.

Rev. by Sverre Arestad in *SS*, Vol. 21, No. 3, pp. 166-167.

215. Flom, George T. "Formally Indefinite but Psychologically Definite Place Names in Aurland, Sogn, Norway," *SS*, Vol. 21, No. 1, pp. 19-35.

A consideration of place names containing the words: *hatt*; *katt*; *skalle*; *jøkul*; *hjøll*; *bell*; *koll*; *apall*; *pall*; *beitel*; *satel*; *støl*; *botn*; *bjørn*; *brunn*; *raun*; *mann*; *ovn*; *kafflein*; and *stein*.

216. Oftedal, Magne. "The Vowel System of a Norwegian Dialect in Wisconsin," *Language*, Vol. 25, No. 3, pp. 261-267.

A consideration of the phonemic aspect of English loan words (only the vowels are dealt with) in the Lyster, Sogn, dialect spoken in a settlement near Eau Claire. The discussion is based on material collected from four informants, all of whom were born in the community.

217. Stene, Aasta. *English Loan-words in Modern Norwegian: A Study of Linguistic Borrowing in the Process*. Published for the Philological Society by the Oxford University Press, London, and by Johan Grundt Tanum, Oslo, 1945. Pp. xv+222.

Rev. by Einar Haugen in *Language*, Vol. 25, No. 1, pp. 63-68.

IV. Swedish

See also Items 207 and 209.

218. (104). Allwood, Martin S., and Wald, Arthur. *Svenska som lever*. Augustana Book Concern, Rock Island, Ill., 1948. Pp. 176. \$1.50.

Rev. by Einar R. Ryden in *SS*, Vol. 21, No. 1, pp. 58-59.

219. (97). Bergman, Gösta. *A Short History of the Swedish*

Language, The Swedish Institute for Cultural Relations, Stockholm, 1947. Pp. 106. \$1.00.

Rev. by Einar Haugen in *Language*, Vol. 25, No. 3, pp. 307-308.

220. Elmquist, Axel Louis. "Observations on Swedish Grammar: VI," *SS*, Vol. 21, No. 1, p. 46.

An addition to the article in *SS*, Vol. 17, pp. 305-308.

221. *Ortnamnen i Älvsborgs län*. På offentligt uppdrag utgivna av Kungl. Ortnamnskommissionen. Del. I. Inledning av Ivar Lundahl. P. A. Norstedt & Söner, Stockholm, 1948. Pp. 111. Price, 16.00 crowns.

Rev. by Gösta Franzen in *SS*, Vol. 21, No. 3, pp. 156-158.

222. Wessén, Elias. *Svensk språkhistoria*: Vol. 1, Ljudlära och formlära (second printing); Vol. 2, Ordbildningslära, Filologiska föreningen vid Stockholms Högskola, Stockholm, 1945 and 1943. Pp. 153, 113.

Rev. by Einar Haugen in *Language*, Vol. 25, No. 1, pp. 62-63.

LITERATURE

I. General

See also Items 201 and 204.

223. (30, 110) Hilen, Andrew. *Longfellow and Scandinavia. A Study of the Poet's Relationship with the Northern Languages and Literatures*. Yale University Press, New Haven, 1947. Pp. vii+190. \$3.00.

Rev. by Carl L. Johnson in *MLQ*, Vol. 10, No. 2, pp. 244-245; and by Karl Litzberg in *JEGP*, Vol. XLVIII, No. 2, pp. 302-304.

II. Old Norse

224 (38). Hollander, Lee M. *The Skalds: A Selection of Their Poems*. Princeton University Press for the American Scandinavian Foundation, New York, 1945.

Rev. by Otto Springer in *JEGP*, Vol. XLVIII, No. 3, pp. 384-389.

225. *The Sagas of Kormák and the Sworn Brothers*. Trans-

lated by Lee M. Hollander. Princeton University Press for the American Scandinavian Foundation, New York. \$2.50.

226. *The Saga of the Volsungs and the Saga of Ragnar Lodbrok together with the Lay of Kraka*. Translated by Margaret Schlauch. Princeton University Press for the American Scandinavian Foundation, New York. \$3.75.

227. Schach, Paul. "The Dollzhellir Episode in the *Orkneyinga Saga*," *SS*, Vol. 21, No. 4, pp. 181-184.

A brief treatment of "the vague description of the scene, the sketchy narrative, several contradictory statements, and the use of certain conventional motifs" plus the suggestion that "Rögnvald in his poem facetiously intended to suggest . . . an heroic interpretation of an uneventful visit to Doll's Cave."

III. Discovery of America

228. "Brøndsted and the Newport Tower," *ASR*, Vol. XXXVII, No. 1, p. 17.

An announcement of Professor Johannes Brøndsted's return to Denmark after "inspecting alleged remains of pre-Columbian Norseman"; a photograph of Brøndsted and one of the Gilbert Stuart painting of the Newport Tower.

229. Holand, Hjalmar Rued. "A Fourteenth-Century Runic Inscription from Martha's Vineyard," *SS*, Vol. 21, No. 2, pp. 79-89.

A report on two inscriptions in New England.

230. Holand, Hjalmar Rued. "The Newport Tower: Norse or English?" *ASR*, Vol. XXXVII, No. 3, pp. 230-236.

On the basis of measurements, Holand argues that neither Benedict Arnold nor any other English colonist built the tower and that the tower was built on the basis of the Norse linear foot.

231. Holand, Hjalmar Rued. "Vinland Visited 1050," *ASR*, Vol. XXXVII, No. 1, pp. 18-25.

A consideration of the inscription on the Hønen Stone and a suggestion as to the identity of the young man whose epitaph it may be.

232. Reman, Edward. *The Norse Discoveries and Explorations in America*. With Editor's Preface by Arthur G. Brodeur.

University of California Press, Berkeley, Cal. Pp. xi+201. \$3.50.

Rev. by Frederick J. Pohl in *ASR*, Vol. XXXVII, No. 3, p. 289; and by Oscar J. Falness in *NYHTB*, Vol. 26, No. 6, p. 56.

IV. Modern Icelandic

See also Items 201 and 202.

233 (126). Einarsson, Stefán. *History of Icelandic Prose Writers 1800-1940 (Islandica, Vols. XXXII-XXXIII)*. Cornell University Press, Ithaca, N. Y., 1948. Pp. xiii+269. \$3.50.

Rev. by Watson Kirkconnell in *JEGP*, Vol. XLVIII, No. 3, pp. 437-439; and by Harald S. Sigmar in *SS*, Vol. 21, No. 2, pp. 130-132.

234. Ólason, Páll Eggert. *Jón Sigurðsson, Foringinn Mikli. Líf og Landssaga*. Ísafoldarprentsmiðja, Reykjavík, 1945-1946. Pp. 490.

Rev. by Richard Beck in *SS*, Vol. 21, No. 2, pp. 126-128.

V. Danish

See also Items 201 and 202.

General

235. Vedel, Valdemar. *Studier over Guldalderen i dansk Digting* (Anden Udgave); Gyldendal, Copenhagen, 1948, Pp. 217. Price, 12.75 crowns.

Rev. by Philip M. Mitchell in *SS*, Vol. 21, No. 4, pp. 195-197.

Poetry

236. *In Denmark I was Born . . . : A Little Book of Danish Verse*. Selected and Translated by R. P. Keigwin, with Contributions by Other Hands. Andr. Fred. Høst & Sons, Copenhagen. Pp. 104.

Rev. by Ernest Bernbaum in *SS*, Vol. 21, No. 1, pp. 47-48.

237. *Modern Danish Poems*. Selected by Knud K. Mogensen, Distributed by Bonniers, New York. Pp. 47. \$0.75.

A selection of nineteen recent Danish poems together with their English translations.

Hans Christian Andersen

238. *The Complete Andersen*. Translated by Jean Hersholt. The Heritage Press, New York. Three volumes, \$12.50.

All of the stories of Hans Christian Andersen, collected for the first time in English translation.

239. Andersen, Hans Christian. *Hans Christian Andersen's Correspondence with Horace Elisha Scudder*. Edited, with Translation and Explanatory notes, by Waldemar Westergaard. With an Introduction by Jean Hersholt and an Interpretative Essay by Helge Topsøe-Jensen. University of California Press, Berkeley. Pp. 176. \$7.50.

Rev. by Marvin Lowenthal in *NYHTB*, Vol. 25, No. 51, p. 10.

Georg Brandes

240. Brandes, Georg. "Russia—U.S.A., An Unpublished Letter," *ASR*, Vol. XXXVII, No. 3, pp. 238–242.

A letter dated March 8, 1871, in which Brandes forecast political developments including the struggle for world power between America and Russia.

Søren Kierkegaard

241. Closs, August. "Goethe and Kierkegaard," *MLQ*, Vol. X, No. 3, pp. 264–280.

Taking as his point of departure Kierkegaard's judgment of Goethe as "the representative of modern characterlessness," Closs compares and contrasts Goethe's and Kierkegaard's personalities and philosophies and criticizes Kierkegaard's strictures on Goethe.

242. Collins, James. "The Mind of Kierkegaard," *Modern Schoolman*, Vol. XXVI (1948–49), No. 1, pp. 1–22; No. 2, pp. 121–147; No. 3, pp. 219–251; No. 4, pp. 293–322.

Contents. I. The Problem and the Personal Outlook. II. The Spheres of Existence and the Romantic Outlook. III. The Attack upon Hegelianism. IV. Becoming a Christian in Christendom.

243. (Continuation of 136) Collins, James. "Three Kierkegaardian Problems: II, III," *New Scholasticism*, Vol. XXIII, No. 1, pp. 3–37; No. 2, pp. 147–185.

II: The Ethical Views and its Limits. According to Kierkegaard, "only a re-

ligiously oriented outlook can assign to esthetic and ethical interests their place in human existence. This conclusion is based both upon his own experience and upon his carefully developed dialectic of the spheres of existence. He would have succeeded better had he elaborated a theory of natural law in harmony with the metaphysics of creatureliness and participation in being which is implicit in his view of God and the individual." Nevertheless, "no moral philosophy should consider itself well-founded until it has survived the tests which Kierkegaard proposes."

III: The Nature of the Human Individual. "What it means to be a man is exhaustively revealed only in the person and mission of Christ. Becoming an individual is interchangeable in Kierkegaard's mind with becoming a Christian in spirit and truth."

244. Drucker, Peter F. "The Unfashionable Kierkegaard," *Sewanee Review*, Vol. LVII, No. 4, pp. 587-602.

"The Kierkegaard boom of the last few years," the author states, "is showing the first signs of fatigue." This is only to the good, for "Kierkegaard of the psychologists, existentialists and assorted ex-Marxists bears hardly any resemblance to the real Kierkegaard who cared nothing for psychology or dialectic (save to show them to be inadequate and irrelevant) but concerned himself solely with the religious experience. And it is the real Kierkegaard who is meaningful for the modern world in its agony." Although "Kierkegaard's faith," he concludes, "cannot overcome the awful loneliness, the isolation and dissonance of human existence, it can make it bearable by making it meaningful."

245. (139). Grene, Marjorie (Glicksman). *Dreadful Freedom: A Critique of Existentialism*. University of Chicago Press, Chicago, 1948. Pp. ix+149. \$2.75.

Rev. by M. Whitcombe Hess in *Catholic World*, CLXIX, pp. 75-76; by Paul L. Holmer in *Philosophical Review*, Vol. LVIII, No. 2, pp. 190-191; and by Lawrence E. Lynch in *New Scholasticism*, Vol. XXIII, No. 4, pp. 439-440.

246. (141). Harper, Ralph. *Existentialism: A Theory of Man*. Harvard University Press, Cambridge, Mass., 1948. Pp. xii+163. \$3.00.

Rev. by Edward Q. Franz in *New Scholasticism*, Vol. XXIII, No. 1, pp. 117-119.

247. Huszar, George de. "A Preface to Kierkegaard," *SAQ*, Vol. XLVIII, No. 1, pp. 100-106.

An exposition of the main aspects of Kierkegaard's thought, stressing the "unity of purpose [that] runs through all his works." The author concludes that Kierkegaard "will continue to be a significant influence in an intellectual world

in which there is a growing dissatisfaction with positivism and pragmatism, a world which is partially disillusioned with progress and with social solutions."

248 (52). Kean, Charles Duell. *The Meaning of Existence*. Harper, New York, 1947. Pp. xiv+222. \$3.00.

Rev. by D. S. Robinson in *Personalist*, Vol. XXX, No. 2, pp. 183-185.

249. Kierkegaard, Søren. *Diario*. Translated into Italian by Cornelio Fabro. Morcelliana Editrice, Brescia, 1948. Pp. cxxxix + 447.

Rev. by James Collins in *New Scholasticism*, Vol. XXIII, No. 1, pp. 104-105.

250. Kuhn, Helmut, *Encounter with Nothingness: An Essay on Existentialism*. Henry Regnery, Hinsdale, Ill. (The Humanist Library, Vol. II). Pp. 163. \$3.00.

A critical treatment of existentialism as a philosophy and a humanism, including an analysis of Kierkegaard's thought. Rev. by W. E. Garrison in *Christian Century*, Vol. LXVI, No. 42, p. 1234, and by Victor R. Yanitelli in *Thought*, Vol. XXIV, No. 95, pp. 730-732.

251. Kuhn, Helmut. "Existentialism—Christian and Anti-Christian," *Theology Today*, Vol. VI, No. 3, pp. 311-323.

"In order to study the basic pattern of Existentialist thought we must turn to the fountain-head of the movement, the long forgotten and suddenly remembered Kierkegaard."

252 (148). Maritain, Jacques. *Court Traité de L'Existence et de l'Existant*. P. Hartmann, Paris, 1947. Pp. 239. Price, 90 francs.

Rev. by Alfred Stern in *Personalist*, Vol. XXX, No. 1, pp. 104-105.

253. Maritain, Jacques. *Existence and the Existent*. English version by Lewis Galantière and Gerald B. Phelan. Pantheon Books, New York. Pp. 148. \$3.00.

Translation of *Court Traité de l'Existence et de l'Existant*. (See 148 and 252.) Rev. by H. Whitcomb Hess in *Catholic World*, Vol. CLXIX, pp. 75-76; by Paul Kecskemeti in *Partisan Review*, Vol. XVI, No. 3, pp. 321-323; by Kurt F. Reinhardt in *Commonweal*, Vol. XLIX, No. 22, pp. 545-546; by F. G. Salmon in *Thought*, Vol. XXIV, No. 95, pp. 725-727; and by Paul Ramsey in *NYHTB*, Vol. LIV, No. 4, p. 16.

254. Mesnard, Pierre. *Le Vrai Visage de Kierkegaard*. Beauchesne et ses Fils, Paris, 1948. Pp. 496.

Rev. by Sven Nilson in *Philosophical Review*, Vol. LVIII, No. 5, pp. 510-514; and by Vincent Edward Smith in *Thought*, Vol. XXIV, No. 92, pp. 170-171.

255. Patrick, Denzil G. M. *Pascal and Kierkegaard*. Lutterworth Press, London, 1947, Vols. 1-2. Price, 15s. and 25s.

Rev. by Emilie Cailliet in *Theology Today*, Vol. VI, No. 1, pp. 127-129.

256. Reinhardt, Kurt F. "The Problem of Human Existence. Existentialism: A New Paris Fashion or Permanent Crisis?" *Commonweal*, Vol. XLIX, No. 26, pp. 632-635.

Contains references to Kierkegaard.

257. Swenson, David F. *Kierkegaardian Philosophy in the Faith of a Scholar*. Edited by Lillian M. Swenson. The Westminster Press, Philadelphia. Pp. 159. \$2.50.

Papers and addresses on philosophical and religious topics by the late translator and interpreter of Kierkegaard. The editor states that although the lectures do not deal directly with Kierkegaard, they may be understood best in the light of the profound influence of Kierkegaard on the author's thinking and expression.

Rev. by William Hamilton in *ASR*, Vol. XXXVII, No. 3, pp. 290-291.

258 (154). Thomte, Reidar. *Kierkegaard's Philosophy of Religion*. Princeton University Press, Princeton, N. J., 1948, pp. viii+228. \$3.50.

Rev. by H. S. Broudy in *Philosophy and Phenomenological Research*, Vol. X, No. 2, pp. 293-295; by James Collins in *The Thomist*, Vol. XII, No. 3, pp. 380-382; by Howard A. Johnson in *ASR*, Vol. XXXVII, No. 2, pp. 177-178; by Paul C. Nyholm in *SS*, Vol. 21, No. 2, pp. 125-126; by Kurt F. Reinhardt in *New Scholasticism*, Vol. XXIII, No. 3, p. 349; by Vincent Edward Smith in *Thought*, Vol. XXIV, No. 94, pp. 549-550; and by Samuel Enoch Stumpf in *Church History*, Vol. XVIII, No. 1, pp. 60-61.

259. Wahl, Jean André. *A Short History of Existentialism*. Translated from the French by Forrest Williams and Stanley Maron. Philosophical Library, New York. Pp. 58. \$2.75.

Translation of *Petite Histoire de l'Existentialisme*. Contains a chapter on "The Philosophy of Søren Kierkegaard" (pp. 1-9). Rev. by W. E. Garrison in *Christian Century*, Vol. LXVI, No. 19, pp. 592-593; by Gorham Munson in *SRL*, Vol. XXXII, No. 28, pp. 8-9; and by Victor R. Yanitelli in *Thought*, Vol. XXIV, No. 95, pp. 730-732.

260. Yanitelli, Victor R. "Types of Existentialism," *Thought*, Vol. XXIV, No. 94, pp. 495-508.

Kierkegaard's philosophy "contains in germ all the distinctive features of contemporary Existentialism . . . More than that, the paradox of Kierkegaard supplies the main channels for the two streams of subsequent Existential [i.e., atheistic and theistic] thinking."

Kaj Munk

261. Christensen, Carlo. "Kaj Munk," *Julegranen; Illustreret Julebog 1949*. August L. Bang, Cedar Falls, Iowa. Pp. 12-19.
A popular account in Danish.

Henrik Steffens

262. Møller, Ingeborg. *Henrik Steffens: Norges bortblæste Laurbærblad*. Gyldendal, Oslo, 1948. Pp. 199.

Rev. by P. M. Mitchell in *SS*, Vol. 21, No. 3, pp. 158-159.

VI. Norwegian

See also Items 194, 199, 201, 202, and 262.

General

263. Berulfsen, Bjarne. *Kulturtradisjon fra en storhetstid. En kulturhistorisk studie på grundlag av den private brevlitteratur av 14. hundreår*. Gyldendal, Oslo, 1948. Pp. 378.

Rev. by Lee M. Hollander in *SS*, Vol. 21, No. 4, pp. 184-185.

264. Bondevik, Kjell. *Studiar i norsk segnhistorie*. Aschehoug, Oslo, 1948. Pp. 123.

Rev. by Karen Larsen in *SS*, Vol. 21, No. 4, pp. 194-195.

265. Haugen, Einar. "A Norwegian-American Pioneer Ballad," *NASR*, Vol. XV, pp. 1-19.

Prints the text of the ballad *Korleides da gjek* together with a singable English translation and comments at length on the linguistic characteristics of the piece, its origin and history, and indicates the value of ballad literature to the historian of folk culture.

266. *Modern Norwegian Poems*. Distributed by Bonniers, New York, Pp. 47. \$0.75.

P. Chr. Asbjørnsen

267. Larsen, Henning. "Asbjørnsen—A Bibliographical Note and an Unpublished Letter," *JEGP*, Vol. XLVIII, No. 1, pp. 112-116.

Contains a letter from Asbjørnsen to Fr. Hegel which indicates that Asbjørnsen not only was interested in the illustrations for his volumes but also actually had a hand in planning them.

268. Liestøl, Knut. *P. Chr. Asbjørnsen: Mannen og livsverket*. Johan Grundt Tanum, Oslo, 1947. Pp. 278. Price, 17.20 crowns. Rev. by Sverre Arestad in *SS*, Vol. 21, No. 2, pp. 122-125.

Camilla Collett

269. Benterud, Aagot. *Camilla Collett: En skjebne og et livsverk*. Dreyer, Oslo, 1947. Pp. 367.

Rev. by Sverre Arestad in *SS*, Vol. 21, No. 1, pp. 49-51.

Henrik Ibsen

270. Ibsen, Bergliot. *De tre: Erindringer om Henrik Ibsen, Suzannah Ibsen, Sigurd Ibsen*. Gyldendal, Oslo, 1948. Pp. 255.

Rev. by Walter Johnson in *SS*, Vol. 21, No. 3, pp. 159-161.

271. Fergusson, Francis. *The Idea of a Theatre*. Princeton University Press, Princeton, N. J., Pp. 240. \$3.75.

Includes a chapter on *Ghosts*. Rev. by Richard Gaines in *NYTB*, Vol. LIV, No. 49, p. 30.

Sigrid Undset

272. H. S. "Sigrid Undset (1882-1949)," *SRL*, Vol. XXXII, No. 26, p. 25.

Obituary.

VII. Swedish

See also Items 197, 201, and 202.

General

273. Benson, Adolph B. "Swedish Influence on American Culture," *BAI*, Vol. 4, No. 1 (March), pp. 3-10.

The influence of Swedish culture on Cotton Mather, etc.

274. Benson, Adolph B. "Swedish Influence on American Culture: A Résumé," *BAI*, Vol. 4, No. 1, pp. 3-10, and Vol. 4, No. 2, pp. 5-11.

A summary of much of what Professor Benson has contributed in the past years to our knowledge of American-Swedish literary relations.

275. Tigerstedt, E. N. *Svensk litteraturhistoria*, Natur och Kultur. Stockholm, 1948. Pp. 583. Price, 22 crowns; bound, 28 crowns.

Rev. by Adolph B. Benson in *SS*, Vol. 21, No. 4, pp. 185-187.

Drama

276. Naeseth, Henriette C. K. "Drama in Swedish in Chicago," *Journal of the Illinois State Historical Society*, Vol. XLI, No. 2, June, 1948, pp. 159-170.

A brief account of the fairly extensive activities of Swedish dramatic groups from the 1880's on.

Modern Poetry

277 (173). Olson, Ernst William. *Valda dikter, Selected Poems*. Augustana Book Concern, Rock Island, Ill., 1947. Pp. 288. \$2.50.

Rev. by Joseph Alexis in *SS*, Vol. 21, No. 1, pp. 53-56; and by Phila Andrews in *ASR*, Vol. XXXVII, No. 2, p. 178.

Carl Johan Love Almquist

278. Johnson, E. Gustav. "An Exiled Swedish Novelist and the Civil War," *Journal of the Illinois State Historical Society*, Vol. XLI, No. 2, June 1948, pp. 146-158.

A brief discussion of Almquist's life in America with emphasis on his pro-Union attitude.

279. Johnson, E. Gustav. "Swedish Author's Only American Story," *Journal of the Illinois Historical Society*, Vol. XLI, No. 3, Sept. 1948, pp. 285-304.

A translation of "Don Guatimozin: His Life and Practice of Alchemy."

Carl Michael Bellman

280. Blanck, Anton. *Carl Michael Bellman*, Natur och Kultur. Stockholm, 1948. Pp. 95. Price, 3.50 crowns.

Rev. by Edwin J. Vickner in *SS*, Vol. 21, No. 2, pp. 121-122.

Birgitta

281 (168). Redpath, Helen M.D. *God's Ambassadors—St. Bridget of Sweden*. Bruce, Milwaukee, Wis. Pp. 216. \$3.00.

Rev. by Holger Lundbergh in *ASR*, Vol. XXXVII, No. 3, pp. 292-293.

Fredrika Bremer

282. Dana, Henry Wadsworth Longfellow and Manning, Hawthorne. "The Maiden Aunt of the Whole Human Race," *ASR*, Vol. XXXVII, No. 3, pp. 216-229.

An account of Fredrika Bremer's friendship with Longfellow and Hawthorne by Longfellow's grandson and Hawthorne's great-grandson.

Gustaf Fröding

283. Vickner, Edwin J. "A Study in Fröding," *SS*, Vol. 21, No. 2, pp. 65-78.

A consideration of Fröding's qualities and techniques, which make him one of the world's greatest lyric poets.

Georg Stiernhielm

284. Wieselgren, Per. *Georg Stiernhielm*, Natur och Kultur. Stockholm, 1948. Pp. 100. Price 3.50 crowns.

Rev. by Nils G. Sahlin in *SS*, Vol. 21, No. 4, pp. 187-190.

August Strindberg

See also Items 201 and 275.

285. *August Strindbergs brev I. 1858-1876*. Utgivna av Torsten Eklund med inledning av Martin Lamm. Albert Bonniers Förlag för Strindbergssällskapet, Stockholm, 1948. Pp. xii+394. Price, 18.50 crowns; bound, 23 crowns.

Rev. by Walter Johnson in *SS*, Vol. 21, No. 8, pp. 128-130.

286. Berendsohn, Walter A. "The Strindberg Centennial 1849-1949," *BAI*, Vol. 4, No. 2, pp. 22-28.

Information about *Strindbergssällskapet*, recent Strindberg research, and the centennial celebration.

287. Berendsohn, Walter A. "The Strindberg Centennial 1849-1949," *BAI*, Vol. 4, No. 3, pp. 14-19.

A continuation of article in No. 2. See Item 286.

288. Dahlström, Carl E. W. L. "August Strindberg—1849-1912—Between Two Eras," *SS*, Vol. 21, No. 1, pp. 1-18.

A consideration of Strindberg in the light of his time. "Strindberg was tremendously aware—terrifyingly and tremblingly aware—of the fact that not merely were many things amiss in our world but that everything of importance seemed to be losing its function as a *point d'appui*. The old values had lost their inherent solidity, their quality of permanence, and the new ones were as yet either inadequate or too unformed to offer support . . . if we try to comprehend what our elders were and also what we are becoming we shall have no difficulty in understanding Strindberg, both as regards his life and his literary production. The sense of bafflement will disappear, and appreciation of genius will grow."

289. Eklund, Torsten. "Important Data and Events in Strindberg's Life," *BAI*, Vol. 4, No. 2, pp. 3-4, 21.

A brief summary of some of the major facts.

290. Gassner, John. "Strindberg in America," *Theatre Arts*, Vol. XXXIII, No. 4 (May), pp. 49-52.

A critical analysis of Strindberg and his contributions to modern drama and an examination of his reputation and influence in the United States.

291. Gustafson, Alrik, "August Strindberg 1849-1949," *ASR*, Vol. XXXVII, No. 2, pp. 125-131.

An account of various aspects of the centennial celebration in Stockholm.

292. Hilen, Andrew. "A Note on the Strindberg Centennial," *SS*, Vol. 21, No. 2, pp. 89-91.

293. Jacobsen, Harry. *Strindberg i Firsernes København*. Gyldendal, Copenhagen, 1948. Pp. 191. Price, 12.75 crowns.

Rev. by Carl E. W. L. Dahlström in *SS*, Vol. 21, No. 3, pp. 161-164.

294. Kökeritz, Helge. "Sweden's Greatest Dramatist: August Strindberg, 1849-1912," *BAI*, Vol. 4, No. 1, pp. 11-18.

An estimate.

295. Lundmark, Knut. *August Strindberg: Geniet—Sökaren—Människan*. Nordisk Rotogravyr, Stockholm, 1948. Pp. 325. Price, 10.50 crowns.

Rev. by Axel Johan Uppvall in *SS*, Vol. 21, No. 3, pp. 164-166.

296. Nydahl, Bertil. "The Highway: Strindberg's Last Drama," *BAI*, Vol. 4, No. 2, pp. 19-21.

A brief discussion of *Stora landsvägen*.

297. Ollén, Gunnar. "Strindberg: Titan among Swedish Authors," *BAI*, Vol. 4, No. 2, pp. 12-14, 31-32.

An estimate: "There is something majestic about this unique man and his works. He is the primeval poet with sunshine and storm clouds around his brow. He is still abhorred by some, beloved by many. In the minds of most modern people his life and his personality constitute a strange, magnificent poem, at once repellent and irresistibly captivating."

298. Sprigge, Elizabeth. *The Strange Life of August Strindberg*. Macmillan, New York. Pp. 255. \$3.50.

An important new biography. Rev. by Walter Prichard Eaton in *NYHTB*, Vol. 25, No. 51, p. 1; by Brooks Atkinson in *NYTB*, Vol. LIV, No. 32, pp. 1 and 21; by Russel Rhodes in *SRL*, Vol. XXXII, No. 34, pp. 17-18; and by Holger Lundbergh in *ASR*, Vol. XXXVII, No. 4, pp. 400-401.

299. Strindberg, August. *Från Fjärdingen till Blå Tornet*. Ett brevurval 1870-1912, sammanställt av Torsten Eklund. Bonniers, Stockholm, 1946. Pp. 446. Price, 16 crowns (paper bound).

Rev. by Carl E. W. L. Dahlström in *SS*, Vol. 21, No. 4, pp. 197-201.

300. Strindberg, August. *Eight Famous Plays*. Reprint of translations by Edwin Björkman and N. Erichsen. Introduction by Alan Harris. Scribner's, New York. Pp. 463. \$3.50.

Includes *The Link*, *The Father*, *Miss Julia*, *The Stronger*, *There Are Crimes and Crimes*, *Gustavus Vasa*, *The Dance of Death*, and *The Spook Sonata*. Rev. by Russel Rhodes in *SRL*, Vol. XXXII, No. 34, pp. 17-18, and by Konstantin Reichardt in *Yale Review*, Vol. XXXIX, No. 1, pp. 153-155.

301. Uppvall, Axel Johan. "Strindberg in the Light of Psychoanalysis," *SS*, Vol. 21, No. 3, pp. 133-150.

"The purpose of this article is to pass in review some of the salient facts relative to Strindberg's reactions to his milieu, as discussed by such analysts as Sigmund Freud, Alfred Adler, C. G. Jung, and others."

Emanuel Swedenborg

302. *Letters and Memorials of Swedenborg. 1709-1748.* Translated and edited by Alfred Acton. Swedenborg Scientific Association, Bryn Athyn, Penn., 1948. Pp. 508. \$5.00.

Rev. by H. G. L. in *ASR*, Vol. XXXVII, No. 4, p. 399.

303 (176). Toksvig, Signe. *Emanuel Swedenborg: Scientist and Mystic.* Yale University Press, New Haven, 1948. Pp. 389. \$5.00.

Rev. by Edwin J. Vickner in *SS*, Vol. 21, No. 2, pp. 120-121.

304. Nicolson, Marjorie. *Voyages to the Moon.* Macmillan, New York, 1948. Pp. 297. \$4.00.

A sequel to *A World in the Moon* (1936). Considers, among others, Swedenborg and Holberg.

Esaías Tegnér

See also Item 223.

305. Böök, Fredrik. *Esaías Tegnér: brev i urval och med förklaringar.* Albert Bonniers, Stockholm, 1947. Pp. 346. Price, 18 crowns.

Rev. by A. M. Sturtevant in *SS*, Vol. 21, No. 1, pp. 48-49.

306. Leighly, John. "Inaccuracies in Longfellow's Translation of Tegnér's 'Nattvardsbarnen,'" *SS*, Vol. 21, No. 4, pp. 171-180.

A consideration of "Longfellow's faults of poetic invention and of linguistic understanding."

FOLKLORE

307. Broholm, H. C., Larsen, William P., and Godtfred Skjerne. *The Lures of the Bronze Age.* Gyldendal, Copenhagen. Pp. 129. Price, 50 crowns.

Rev. in *ASR*, Vol. XXXVII, No. 3, p. 290.

308. Haas, Joan. "Pre-Viking Music," *ASR*, Vol. XXXVII, No. 3, pp. 247-249.

Consideration of the bronze-age lures and their uses.

309. Lorenzen, Lilly E. "Queen of Light," *BAI*, Vol. 4, No. 4, pp. 3-7.

A brief account of Swedish Lucia legends and customs.

310. Radford, Edwin and Radford, M. A. *Encyclopedia of Superstitions*. Foreword by Sir John Hammerton. Philosophical Library, New York. Pp. 269. \$6.00.

311. *Standard Dictionary of Folklore, Mythology, and Legend*. Edited by Maria Leach. Volume I. Funk & Wagnalls Co., New York. \$7.50.

A survey. Second volume forthcoming.

312. von Sydow, C. W. *Selected Papers on Folklore*. Rosenkilde & Bagger, Copenhagen, 1948. Pp. 257.

Rev. by Sven Liljeblad in *ASR*, Vol. XXXVII, No. 3, pp. 295-296.

REVIEWS

Brix, Hans. *Guldhornene fra Gallehus*. Gyldendal, Copenhagen, 1949. Pp. 145. Price, 13.75 crowns.

In 1639 a large golden horn, resplendent with figures in relief and stamped outline, was found near Gallehus in South Jutland. Almost a century later, in 1734, a second horn was discovered close by the site of the first. Both were delivered to the royal treasury but were stolen thence and melted down in 1802. Since their loss, students of Germanic antiquities have been obliged to depend on cuts, engravings and other reproductions made in the seventeenth and eighteenth centuries. The significance of the human and non-human figures and even the formal designs on both have been the subject of considerable debate. The second horn, showing evidence of later workmanship but using some motifs similar to those on the first, has been especially celebrated because of the early runic inscription encircling its top, just below the rim: *ek hlewastir·holtingar·horna·tawido*. (See Alexander Jóhannesson, *Grammatik der urnordischen Runeninschriften* [Heidelberg, 1923], p. 90 f.) This, as well as the iconography, helps to date the work approximately in the fifth century A.D.

The monograph by Hans Brix is another attempt to find coherent meaning in the scenes depicted. After recalling the circumstances of the discoveries, the author proceeds to a detailed description of the two objects, band by band. His account is unusually sensitive to the artistic values, and calls attention to every nuance of delineation which may be intended to convey a message. Anyone who has followed the exposition carefully will return to a view of the horns in their entirety with much deepened appreciation for their qualities of animated expressiveness. What we perceive in general is, as Sophus Müller pointed out many years ago (*Nordische Allertumskunde* [Strassburg, 1897-98], Vol. II, p. 151 f.), two pageants of man's activities at games, at hunt, in combat, in ceremony, the whole surrounded by creatures of flood and forest. Various previous attempts to identify the figures with specific characters in mythologies, such as the Eddic, have been skeptically viewed by both Müller and Jan de

Vries (*Altgermanische Religionsgeschichte* [Berlin, 1935-37], Vol. II, p. 25 f.).

Hans Brix proposes a more general interpretation, on the whole, but it includes a few specific proposals of identification. On the first horn he sees the representation of a religious cult being celebrated. There are games, hunts, fights, preparations for a feast. An armed mounted warrior receives a drinking horn from a capped garbed figure assumed to be a priest: the only figure wearing clothes. Man-headed beasts and beast-headed men lurk nearby. A human sacrificial victim stretched over the lap of his executioner (also a priest?) awaits the blow of a knife. There are conventional symbols, some of which—for instance, the solar—are easily recognized. The ornamental signs are present in numbers (e.g., 12 and 24) which do not appear to be the result of chance. Moreover, the larger figures are arranged in groups carefully balanced for symmetry. For many of them, Brix discovers parallels in the archaeology of Celtic Gaul. He shows comparable images of eyeless sun-faces, sacrificial knives, priests, men playing with serpents, etc. He detects analogies to symbols in the cults of Cybele, Attis, and Mithras. He argues therefore that the horn was produced in Gaul under Celtic and Roman influences, and denies that it is of Danish origin. A river depicted on the lowest band is thought to be the Seine or Rhine.

Even more definitely, Brix argues for a Celtic background to the figures on the second horn, nor does he think that the language of the runes is specifically Northern. Here the symmetry is even more marked. Again there are antlered deer, hounds, snakes, fish, armed human figures. Some of the last are clothed, while others are not; Brix surmises that the nude ones represent divinities. The reclining victim on an executioner's lap is repeated, but so modified as to indicate misunderstanding of the original stern intention. The general effect is an implication of more peaceful activity, of more benevolent gods. A suckling fawn and a spike of grain (as often found on Gallic cornucopias) heightens the effect of plenty. For several of the presumed gods, Brix suggests mythic counterparts. A three-headed nude male calls to mind not only such Celtic heathen trinities as *Tanaros* and *Cerunnos* in known sculptured forms, and also the Germanic triad—**Tiwaz*,

**Wolan*, **Ponaraz*. Individual figures are also associated with these three from Valhalla. A serpent bearing stylized branches in its open jaws suggests Niðhöggr at the roots of Yggdrasill. A cruciform animal shape, resembling a bear's skin surmounted by a detached human face, is thought to reflect some knowledge of Christianity, the more so since the face, with its side curls and head band, can be compared with provincial Roman iconography of Christ elsewhere. Thus, the second horn is found by Brix to offer us a veritable eclectic pantheon of late Roman deities which might have been known in Celtic-Roman Gaul, with some added from Germanic mythology as well (including Frey).

The pictured parallels with other iconography are impressive. If one accepts them at the value here assigned to them, he will probably abandon the position taken by deVries, following H. Gjessing, in favor of the origin of the horns in South Russia. However, it must be emphasized that here, as in many previous attempts to unriddle their sense, the proposed synthesis of meaning rests largely on speculation. For one thing, I cannot regard it as proved that the head above the bear or bear's skin, supposed to be Jesus Christ's, is necessarily related to what is below it, or that the latter has any connection with the crucifixion. The discussion of individual figures is both scholarly and imaginative: the separate connections with Gaulish provincial art are often persuasive; but it is still questionable whether they add up to the total proposed by Brix.

Unfortunately, the book has neither index nor bibliography. The brief allusions to other archaeological studies are sometimes bafflingly incomplete.

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Rubow, Paul V. *Two Essays: Henrik Ibsen. The Sagas*. Gylden-
dal, Copenhagen. 1949. Pp. 64. Price, 15.50 crowns.

This thin volume by the well-known Danish literary critic is well written except for some vestiges of the Danish idiom. It must be said, however—to use Lessing's *bon mot*—that the true in it isn't new, and the new not true.

So far as I can make out, it is Rubow's contention that the

family sagas are "a transformation of a romantic court-poetry into a realistic and more fluent prose," following the translation of the Tristan and Elis sagas made by Brother Robert in 1226 at the behest of King Håkon; that they are hardly, if at all, concretions of regional oral traditions, but fictional rather than factual.

It may surprise Rubow that there is nothing new in his discovery of a considerable (adventitious) romantic and chivalric element in a number of *late* sagas, e.g., *Laxdæla*. But if he had taken the trouble to study the primitive style of *early* sagas, such as, e.g., *Kormáks saga*, clearly antedating Robert's translations, he would see the absurdity of his first and chief claim. As to the second, the existence of numerous and unquestionably genuine skaldic stanzas in fairly good order presupposes the existence also of a tradition, however slender. And the fact that, by and large, the sagas support one another in their statements demolishes the rest of Rubow's thesis. Indeed, if he were familiar with recent scholarship, e.g., that represented by Nordal and his school in the introductions of the Fornritafélag edition, he probably would not have written the piece at all. We shall confidently adhere to the view that the writing of the family sagas originated in historiography and that their material predominantly consists of tradition, shaped and colored by the individuality of the authors.

There is not much novelty, or profundity either, in the essay on Ibsen. It is, in fact, only a fairly even-handed evaluation of the dramatist's development; concluding with the not very startling opinion that "he will always be honored in Scandinavian literature as the Great Unsettled Poet." Query: What great poet ever was 'settled' in his *Weltanschauung*? The creators of Hamlet, of Faust?

LEE M. HOLLANDER
University of Texas

Tegnérstudier. Utgivna av Tegnérsmfundet. C. W. K. Gleerup, Lund, 1948. Pp. 149.

This attractive volume contains six essays on various aspects of Tegnér's career as poet, bishop, and admirer of other men's

wives. The authors include Professors Olle Holmberg and Algot Werin of Lund University, vice-chairman and secretary, respectively, of the Tegnér Society; the late Dr. Bert Möller, the well-known Tegnér scholar; Docent Staffan Björck and Fil.kand. Nils Palmborg of Lund, the latter, assistant secretary of the Society; and Dr. Åke Eliäson of Stockholm.

In "Tegnér och Runebergs landshövding," Professor Holmberg discusses the poet's relationship with Olof af Wibeli, a stubborn public servant who gained notoriety, nobility, and a place in *Fänrik Ståls sägner* by refusing, in 1808, a Russian demand that he confiscate the property of Finnish officers who had followed the retreating Swedish army to Sweden. The author reprints Tegnér's laudatory poem "Till Herr Landshöfdingen och Commendeuren af Wibeli på Nyårsdagen 1812" (first published in *Carlstads Tidning*) and concludes that Wibeli's brave defiance of Russian tyranny and his devotion to the glory and simplicity of the past lent inspiration to the composition of "Svea." I am not altogether convinced by Professor Holmberg's specific evidence in support of this conclusion—his analysis of verbal similarities in "Svea" and the dedicatory poem to Wibeli (see pp. 27–28) seems somewhat strained—but I am quite willing to accept his final statement to the effect that when he composed "Svea," Tegnér was perhaps encouraged by the thought that much in his poem could be read with pleasure by the patriot and moralist whom he had visited earlier in Filipstad.

The longest essay in the book—"Tegnér's kärleksdiktning," by Professor Werin—is a study of the poet's extra-marital interest in Martina von Schwerin, Euphrosyne Palm, and Emili Selldén. The author tries to determine whether the feeling in Tegnér's love poetry is a genuine feeling, based—at least in part—on his emotional experiences with the above-mentioned ladies. He suggests that it is. The main impression that the reader gets from his essay, however, is that Tegnér's success in literature was accompanied by his unsuccess in love. The most definite conclusion that Werin can draw is the paradoxical one that this noted erotic went through life with unrequited passions.

The other four essays in the volume are somewhat briefer.

In "Tegnér och Göta lejon," Dr. Möller discusses the occasional appearance of the "Göta lion" theme in Swedish poetry and Tegnér's more prominent use of it in the poem "Göta lejon." In an interesting conclusion, Möller finds the source of the revised and troublesome introductory lines of the poem ("Det gamla Lejon hwilar,/med öppna ögon sofwer det.") in a Latin inscription—*Oculis dormitat apertis*—on a silver medallion struck in honor of Charles XII. In "Skalden under Minnets hvalf. Några anteckningar om stjärnsymboliken hos Tegnér," Docent Björck concludes that, to Tegnér, the stars were reminders of the departed—of his dead ancestors and friends and of the great figures of Swedish history—rather than sources of religious or moral inspiration. Björck warns, however, that the subject is far from exhausted by his investigation. Nils Palmborg examines, in "Några anteckningar till ett skoltal av Tegnér," two incidents in which the poet, acting in his official capacity, publicly reprimanded two schoolteachers, one for his failure to maintain discipline in the classroom and the other for his interest in strong drink. And in the final essay Dr. Eliäson comments on Tegnér's corrections in a hitherto unnoticed set of proofs for "Kronbruden." This study is illustrated with a complete photographic reproduction of the proofs in question.

A list of the members of the Tegnér Society constitutes an appendix. There is unfortunately no index.

In the judgment of the reviewer, this group of essays broadens our knowledge of Tegnér by offering information which, while for the most part incidental and of minor significance, cannot be overlooked if one is to arrive at authentic conclusions as to the poet's ideas, personal life, and poetic practices.

ANDREW HILEN

University of Washington

Grundtvig-Studier 1949. Udgivet af Grundtvig-Selskabet af 8. September 1947. Under Redaktion af Henning Høirup. Gyldendal, Copenhagen, 1949. Pp. 109+(1).^{*} Price, 9.50 crowns.

N. F. S. Grundtvig, in Denmark the most debated figure in Danish culture, admired and despised, praised, damned, and

maligned for more than a century, is at last, it would seem, being accepted by good society. Only casual mention of Grundtvig has hitherto been enough to evoke a vigorous discussion in Denmark. With Herder, he is now becoming a symbol for a twentieth-century idea that has taken firm hold in the North: that local and popular culture should predominate over international and learned culture.

Or does the establishment of a Grundtvig Society in 1947 mean that Grundtvig is being superseded, and that the fiery vitality borne of partisanship is passing? Is Grundtvig now to be dissected and desiccated by a scholarship which Grundtvig flouted—after the fashion of the dissection of Goethe? Although Grundtvig would have been flattered by the founding of a society in his name, he scarcely would have approved of the Grundtvig Society, for it is of the “sorte Skole,” in reaction against which Grundtvig brought forth perhaps the most fruitful of his ideas: the folk high school.

Fail accompli. There is a Grundtvig Society, and I have heard no voice raised against it in Denmark among Grundtvigians, antiGrundtvigians, or (and this is a lesser category) non-Grundtvigians. I would advise a prospective student of Goethe to dispense with Goethe societies and read Goethe, but the prospective student of Grundtvig might well examine the publications of the Grundtvig Society. What ore is to the refined metal, Grundtvig is to Goethe. Grundtvig's enormous production is good, bad, and indifferent; there has never been and probably never will be a complete edition of his works. Nor is there any one work by Grundtvig which can be considered typical of the whole man. He is not only a man of many facets; he is a chameleon in revolt. Among other things, Grundtvig was an hymnologist, an aphorist, and a politician. These three aspects of his life are illuminated in *Grundtvig-Studier 1949*. Those who do not read Danish and some who do will be happy to find English summaries of the contents of the volume on pp. 96–109. The existence of these summaries should contribute towards making the English-speaking world aware of Grundtvig.

Twenty-four aphorisms by Grundtvig are published here for

the first time (pp. 7-9) and appear in translation in the English summaries. Since practically nothing by Grundtvig has been translated into English, this fact justifies the purchase of the volume even by libraries which have no readers of Danish. Here is opportunity for those who are unfamiliar with the Danish language to get a glimpse of Grundtvig's world. Here, as an example, is the nineteenth aphorism: "A society may be very pleasant because it is not noisy, but when a great society is absolutely quiet we rightly think and call it dead; so that the civic society will never *live* to experience its golden jubilee, which will only come to pass at its funeral." This is the way Grundtvig speaks. The editorial comments appended to the aphorisms are superfluous.

The late Magnus Stevns undertook to investigate a literary problem that might be very fruitful, Grundtvig's rewriting of the psalms of Denmark's seventeenth-century poet Thomas Kingo ("Grundtvig og Kingos Salmer," pp. 16-34). A comparison of the psalms gives an indication of what motivated each poet and a partial but positive answer to the question whether a poetic renewal can achieve the same level of artistry as the original; but Stevns struggles with metaphysical and mythical concepts and cannot be said to have fully resolved the problem. A busy reader may well read only Stevns' final paragraph, which brings the striking conclusion that, although Grundtvig did rewrite Kingo, he reacted against Kingo more than he imitated Kingo. Stevns does not point out an obvious parallel between the two poets: the baroque means of expression, which, incidentally, can be noted everywhere in Grundtvig's writings.

Kaj Thaning has written a carefully documented, detailed, and very dull article on "Grundtvig og den grundlovgivende Rigsforsamling" (pp. 35-73). The article, which has no nucleus, is but a historical résumé of a bizarre phase of Grundtvig's life.

The comprehensive and critical reviews of recent literature about Grundtvig are of great practical value and might well be extended to include all the literature in the field. An effort should at least be made in the future yearly volumes of *Grundtvig-Studier* to include a current Grundtvig bibliography, preferably also

with mention of reviews of books and articles about Grundtvig.

The honors in this volume are carried off by Dr. Noëlle Davies, who provided the English summaries of both articles and book reviews.

P. M. MITCHELL
Copenhagen, Denmark

Ek, Sverker. *Möten med Runeberg, Rydberg och Fröding*. C. W. K. Gleerups Förlag, Lund, 1949. Pp. 261. Price 10.50 crowns. Paper bound. Illustrated.

As stated in his Introduction, Professor Ek describes in this volume the origin and development of the two cyclical contributions in Runeberg's *Idyll och epigram* and *Fänrik Ståls sägner*; the influence of certain personal experiences in the life of Viktor Rydberg—"kärleksdrömmen och modersminnet"—upon the latter's imagination and poetry; and, finally, a few studies of Fröding. Most of the essays are here published for the first time. The author's reputation as a literary historian and analyst is a guarantee for the soundness of his conclusions. The style, details, and language of his book are, moreover, clear enough to insure a reasonable interest and profit even among readers who may not be thoroughly acquainted with all the works discussed. Yet, in general, of course, a tolerably wide knowledge on their part of English, German, and Scandinavian literary personalities and productions is presupposed. Bibliographical notes are appended and proper credit given to the findings of previous investigators, but there is no index.

In explaining the conception of Runeberg's first cycle of *Idyll och epigram*, written in 1828-1829, Ek emphasizes (1) the importance of the Serbian folk songs, with other influences from Herder and Franzén, and (2) that of his love for and subsequent engagement to Fredrika Tengström (niece of Archbishop Jakob Tengström), who later became Fru Runeberg. In the study of *Fänrik Ståls sägner* we find an analysis of the ballad types in the cycle, with dates of composition of the individual poems and a special section on the culmination of Runeberg's artistry as a national epic writer. Ek finds scenes which remind

him of Holberg, Walter Scott, and—as in the final words of “Sven Duva”—Shakespeare.

An interesting and convincing part of the volume is the chapter entitled “Svårmodskris och kärleksdröm i Viktor Rydbergs liv,” in which the background of personal love and melancholy prevails and the poet’s relation to Fru Stina Hedlund is revealed. Her musical virtuosity—piano playing—had made a profound impression on Rydberg. It is a story of strong feeling and suppressed desires, of mental battles, Faustian anxiety, self-control, and a final soothing lull in the relations. Another section, “Träsnittet i psalmboken,” deals with the poem of that title, based on a vivid personal memory of youth and the religious inspiration received from Archbishop Wallin and the Italian painter Fra Angelico (Giovanni da Fiesole).

The articles on Fröding are easily the climax of the volume, so far as interest is concerned. In the poet’s warm “soldiktning” we find, symbolically, as Ek shows, an expression of the “proud struggle” in Fröding’s own life. Numerous quotations illustrate the interpreter’s viewpoint. A substantial contribution is the investigation of the personal echoes of Fröding’s unhappy love for Hildegard Alstermark on such a tragi-comical poem as “Farväll, En sorgens ton från Amerka,” an immortal burlesque in poetic form, which makes a reader with both a heart and a mind smile, sigh, and mentally weep bitter tears simultaneously. The last study in the book is quite fittingly devoted to Fröding’s inimitable verse forms, and confirms the general opinion that Fröding’s language and rhythm-and-rhyme combination reign supreme in Swedish letters.

ADOLPH B. BENSON
Yale University

Berendsohn, Walter A. *Strindbergs sista levnadsår. Tiden i Blå Tornet 10 juli 1908–14 maj 1912*. Saxon & Lindström, Stockholm, 1948. Pp. 181. Price, 11.50 crowns. Paper bound.

At the close of his recent book, *Strindbergs sista levnadsår*, Walter A. Berendsohn expresses the hope that this work may help to win many new friends for Sweden’s greatest writer. The

book should fulfil the author's hopes, for it is written with warmth, sympathy, and understanding. It is a moot question, however, whether any such study can in the least alter the attitude of those who have been conditioned to strong prejudice against Strindberg. What is of greater importance is that the disinterested reader should be given an account that presents Strindberg honestly and dispassionately, and Berendsohn's book well fulfils this requirement.

In *Strindbergs sista levnadsår*, the attention is centered on the last four years of Strindberg's life. The Introduction, "Vägen till ensamheten," is matched by the closing section, which is entitled "Skapande ensamhet." The eleven intervening chapters, let us hasten to say, portray neither a madman nor an eccentric recluse; rather, they supply one more book of evidence to support the view that genius is fine talent hard at work. Solitude was native to Strindberg's personality, but it was also an essential consequence of his work. Indeed, solitude is the necessary state for sustained creative effort on the part of any writer.

Patently, a Strindberg must be much alone because he has found so much of himself to exploit. At the same time, there are many individuals who have discovered so little of value in themselves that their only satisfaction comes from community expression. To such people a man like Strindberg is unaccountably queer. He is a misanthrope, a creature afflicted by anthropophobia, and thus a more proper subject for psychoanalysis than for literary discussion. Yet if such people will pause to think, even they will be able to realize that no man could possibly create the mass of written materials produced by Strindberg unless he spent many more hours alone, working indefatigably at his profession of letters, than in the company of his fellows. Assuredly Berendsohn contributes a rational note when he helps the reader to comprehend that a highly productive creative genius is *ipso facto* a man of solitude.

To some readers it may also be enlightening to learn that solitude is not necessarily a sign of unfriendliness. Berendsohn, in a long chapter on Strindberg's correspondence, does much to dispel the widespread notion that the great Swede could not keep a friend. It is true that only a few were privileged to visit

the man with any degree of frequency, particularly those who took part in the Beethoven evenings. Yet the letters reveal that Strindberg enjoyed a wide friendship that was in many instances long lasting. No one denies that Strindberg's hate could be virulent and his treatment of quondam friends merciless, but the correspondence leaves us no alternative with its disclosure of friends who remained constantly in the warm affections of this turbulent author.

Strindbergs sista levnadsår is a welcome contribution for various reasons. First of all, it does not tie itself irretrievably to one or more of the autobiographical novels. In fact, Berendsohn makes it clear that even the novel *Ensam* develops a solitude that depends as much on fiction as it does on the author's own life. Again, this study concentrates on a brief period of Strindberg's life and gives us a portrait with features too often overlooked. Especially in the treatment of solitude and the revelations of the correspondence does Berendsohn succeed in presenting a new perspective of Strindberg. It is not too much to say that when we have a sufficient number of books of this kind, it will be possible for someone to write a definitive biography of Sweden's greatest writer.

CARL E. W. L. DAHLSTRÖM
Portland, Oregon

Ingerslev, Harry. *Selma Lagerlöf*. Gyldendal, Copenhagen, 1949. Pp. 171. Price, 15 crowns. Paper bound.

Harry Ingerslev, a devoted Danish admirer of Selma Lagerlöf's work, attempts in this book to explain some of the secrets of her strange power. In a clear, wistful style, he analyzes out what he considers the main aspects of her mental and spiritual life, all abundantly illustrated with well-chosen incidents from her life and many striking passages from her work. The attractive, well-illustrated little book is thus an attempt at an analysis of her personality and inner life.

Much of what Ingerslev says about Selma Lagerlöf is not new, but the concise summary is useful. Among other things he sees in her a woman of the people, reflecting intuitively, mystic depths of popular wisdom; to her, all life has a purpose, even the

life of scalawags and of social misfits. On the other hand, she apparently admires men and women of relentless self-control. Behind her urge to succeed and her apparent enjoyment of honors there may be hidden a mental injury inflicted by her physical handicap and her lack of feminine charm. There is an interesting suggestion made rather convincing by Ingerslev that some of her early poetry, quoted by Marianne Sinclair in *Gösta Berlings saga*, is a reminiscence of an early disappointment in love.

According to the author's analysis, she is a combination of introvert and extrovert—deriving from both father and mother. On the one hand, she portrays Gösta Berling very effectively, as resembling her father, a man of lively fancy, sparkle, and artistic abandon; on the other hand, she is spiritually akin to Ingmar Ingmarson in his closeness to elemental things, his brooding spirit, and his noble ethical principles.

In her personal relations we are reminded that she was kind, generous, loyal to friends, and practically endowed with an uncanny understanding of all who came into her ken.

With reference to her artistic endowments, the author comments on her marvelous narrative art and especially on her great gift of depiction and image-making. The basis of all her best work he thinks is an underlying subconscious depth of power and spontaneous inspiration.

He reminds us that in many instances her works reveal an ever-present sense of social responsibility, love of peace, and hatred of war. She was deeply religious, though a bit uncertain as regards ecclesiastical forms and pietism—she clung to a belief in God and immortality but found true religion more often in ordinary deeds of kindness and obedience than in creeds or formal confessions. On a few occasions in her life she was much encouraged by revelations, as she thought, from her mother and her distant kinsman, Gustav Fröding.

These and many other aspects of her character and artistic achievement are clearly and simply set forth and beautifully illustrated. In my opinion, it is a necessary book for anyone interested in Selma Lagerlöf's personality and work—in general, it is a clear and concise summary of certain well-known aspects

of her personality and work, but there are some very interesting new suggestions and applications.

WALTER W. GUSTAFSON
Uppsala College

Stene, Aasta. *English Loan-Words in Modern Norwegian. A Study of Linguistic Borrowing in the Process*. Published for the Philological Society [of London]. Oxford University Press, London, and John Grundt Tanum, Oslo, 1945. Pp. xv+222. Bibliographical note. Index.

Miss Stene's interesting monograph is based on studies she made between November 1935, and March 1937. Initial delay and the war prevented the work from being published until 1945. The scope of the investigation and its objective are clearly stated in the Introduction:

In this study we are not concerned with formations using native material according to foreign pattern. The subject is foreign words transferred from one language to the other. Its object is, within these limits, to arrive at an idea of the mechanism of linguistic borrowing as it is revealed in this particular case (p. 3).

The author has not endeavored to make a complete catalog of all borrowings, and therefore words could be added to her list, but she has gathered sufficient material to demonstrate "the mechanism of linguistic borrowing." In 1945, eight years after her research had been completed, she could say that since the time of her compilation she had found no instances of borrowings which "have raised formal problems not already raised in the material submitted." (P. 3).

The plan of the work is excellent. Chapter I discusses the nine criteria, orthography, pronunciation, musical accent, etc., by which the linguist, using the synchronic method, may detect loan words, and Chapter II treats the sound systems of English and Norwegian. Chapter III contains the words themselves; there are 442 entries plus 5 in an appendix, in all 447, which with their derivatives total 531. In the eight succeeding chapters Miss Stene treats her entries according to their spelling, phonology, musical accent, stress, pronunciation, flexion, word-formation, and meanings in Norwegian. Throughout these chapters there are many comments on the changing climate in modern Nor-

wegian life which has facilitated linguistic borrowing from English and in a sense determined it. Miss Stene's material reflects pretty much a material-cultural borrowing: recreation and entertainment—food, drink, clothes, sports—business and politics, trade and invention, etc. Examples: *baseball*, *bootlegger*, *bridge*, *cocktail*, *jazz*, *poker*, *plusfours*, *detektor*, *skylight*, *sjampo*, *whig* and *tory*, and *week-end*, to mention only a few. In the two remaining chapters the author discusses the contacts and the transmission of loan words. The contacts most productive of borrowing are sailors, emigrants, travellers, business transactions, newspapers, movies, literature and technics. "... direct personal contact between speakers of E and speakers of N only accounts for a small part of the E language material in N." (P. 196).

Miss Stene draws several pertinent conclusions. She believes that borrowing according to the classical pattern is a thing of the past, and that a new stage has been entered, "word-formation at home from foreign material." Norwegian borrowing from English, which the author thinks is so extensive that we can say "that we have entered a period of predominant E influence on the vocabulary," belongs to the new stage.

SVERRE ARESTAD

University of Washington

BOOK NOTES

This is Norway. Text by Henrik Haugstøl and Jon Vegel. Arne Gimnes Forlag, Oslo, 1949. Pp. 116. Illustrated. \$3.75. Every student of Norwegian should have access to this highly attractive introduction to Norway and its people. In addition to 150 excellent illustrations representing all sections of the country and the major activities of the Norwegians, the book has a series of valuable articles on the history of Norway, the landscape and the people, tourist life, economic life, intellectual life, and political and social conditions which may well serve as an introduction to the country and the people whose language the reader is studying. Anyone who is going to take a trip to Norway will find the book interesting and informative. It can be obtained at most of the larger book stores or by mail from the Scandinavian Book Service, Box 99, Audubon Station, New York, 32, N. Y.

Loveland, Lilly Ann Steel. *Johan Stål: John Steel.* Marshall Jones Co., Francestown, N. H., 1948. Pp. 103. Illustrated. Another contribution to the rapidly increasing literature about Scandinavians in America, this small volume is an interesting and readable account of the life of a Swedish-American who progressed "from Småland farmer lad to Idaho prune king." The first sections consist of Mr. Steel's autobiography; the last furnishes a completion of the account of his career by his daughter, Mrs. Loveland. The book is dedicated to the very sort of people who should become its readers: "To all Swedish men and women who, through their industry, honesty and intelligence have become worth-while American citizens."

American Swedish Historical Foundation Yearbook—1949. Philadelphia, 1949. Pp. 114. In keeping with its yearbooks of the past, the Foundation has published another attractive volume. In addition to annual reports, the 1949 yearbook contains a memorial note on Ormond Rambo, Jr. together with the following articles: Courtland B. and Ruth L. Springer's "Charles Springer of Christina," Raymond E. Lindgren's "The Swedes Come to Utah," Harry Ransom's "Swante Palm and His Books,"

Elmer Carlson's "The Earlier Swedes in Colorado," and Leland H. Carlson's "Judge George E. Q. Johnson." All these articles make interesting reading. The illustrations—Old Swedes Church at Wilmington, Mr. Rambo, Swante Palm in his study, Judge Johnson, and the reference library at the Foundation—are excellent.

Fergusson, Francis. *The Idea of a Theater: A Study of Ten Plays—The Art of Drama in Changing Perspective*. Princeton University Press, Princeton, N. J., 1949. Pp. 240. \$3.75. Mr. Fergusson devotes part of Chapter V (pp. 146–161) to an analysis and discussion of *Ghosts* as an illustration of the theater of modern realism. Those who know Ibsen's play will undoubtedly find some of Mr. Fergusson's statements and suggestions about "the tragic rhythm" and "the hidden poetry" of *Ghosts* worth considering but may find some details disconcerting. For example, "Halvdahn Khot [*sic!*], in his excellent study *Henrik Ibsen*, has explained the circumstances under which *Ghosts* was written. . . . When the play opens, Captain Alving has just died. . . . Regina departs, to follow her mother in the search for pleasure and money."

BOOKS RECEIVED

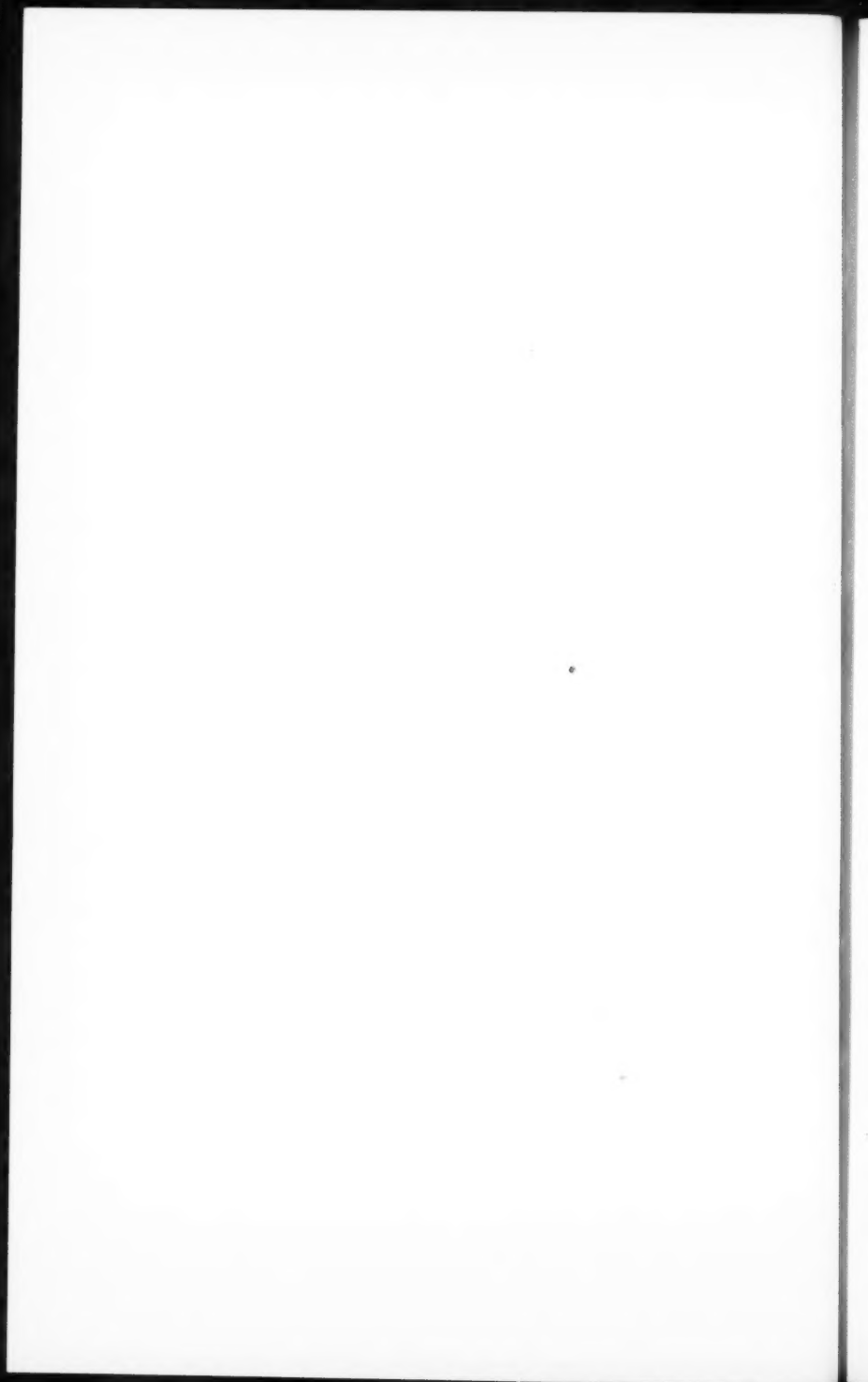
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NEWS NOTES

Good news from the Pacific Coast for those who are interested in the advancement of Scandinavian study is the announcement of the conversion of the Department of Scandinavian at the University of California at Berkeley into a permanent, fully-recognized division of the university, and the appointment of Professor Assar Janzén, who has taught the Scandinavian courses there during the department's trial period, as head.

Professor Arne O. Lindberg, Chairman of the Department of Foreign Languages at The State College of Washington in Pullman, has taught a beginners' course in Swedish and an advanced course in Swedish literature at the Spokane extension with an enrollment of nineteen and eight students respectively. In 1948-1949, Professor Lindberg taught a beginning and an advanced course in Swedish to twenty-two and twenty-one students. Plans include the offering of courses in Scandinavian at Pullman within the next two years.

Reedley College at Reedley, California, is offering Swedish for the first time. The instructor, Miss Ruby Lindberg, reports a great deal of interest among the students and the people in the heavily Swedish-American communities that the college serves. Miss Lindberg has studied at the Universities of California and Washington and has traveled in Sweden.



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SCANDINAVIA

Between East and West

Edited by HENNING FRIIS, Adviser in Social Science to the Danish Ministry of Social Affairs. Foreword by LITHGOW OSBORNE, President of the American-Scandinavian Foundation and former American Ambassador to Norway.

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